

# By Which Tools?

A critical comparative analysis of *pedagogic discourse*  
for the *creative arts* in *formal* and *informal* classrooms  
in a working class post-apartheid context

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# ABSTRACT

This research study was motivated by a research project which observed differences in achievement levels within the *creative arts* classroom between working class schools and middle class schools. These achievement gaps were largely attributed to inadequate *pedagogue* skills and content knowledge and the lack of adequate materials in working class schools. The research project sought a way to address this problem by initiating a 2-year pilot extracurricular project at one working class school by introducing a methodology, *freespace*, which sought to simultaneously bring in facilitators and practitioners who work in the *creative arts* and also to provide the resources needed. *Freespace* is described as an *informal* educational tool which draws its principles from *popular education* discourse. The purpose of this research study was to conduct a comparative analysis of the transmission of *pedagogic discourse* between the *informal* classroom (*freespace*) and the *formal* classroom; with a particular emphasis on the regulative discourse inherent to both practices. Furthermore, this research study sought to understand the sort of contribution that *informal pedagogic practice* might make to the *formal creative arts* classroom. In order to conduct this study I employed Bernstein's model of the *pedagogic device* to set out my research design. I also used his methodology of developing an external language of description for coding my data. I conducted interviews with *pedagogues* and classroom observation to collect my data. The interview data were coded using Maton's development of Bernstein's code theory, namely Legitimation Code Theory (Specialisation) using *epistemic* and *social relations*, to allow me to capture the values and intentions of the *pedagogues* (the *intended* curriculum). To capture the *enacted* curriculum, I used Bernstein's *framing* dimensions to code the data from the classroom observations. The findings of this research study suggest that the *pedagogic discourse(s)* of both the *formal* and *informal* context and their inherent regulative discourses privilege an *ideal learner-knower*. In conclusion, this research study seeks to suggest that while the *cultivated gaze* has proven beneficial with respect to inculcating learners into a given dominant discourse, particularly within the *creative arts*; that an argument can also be made for adopting a social gaze in this particular context (working class school) in order to a) allow learners to be adequately socialised into art practise and b) allow for a plurality of the epistemic in order that both the dominant gaze and notions of achievement and *effective pedagogy* might be disrupted.

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To my community, A luta!

# GLOSSARY

DR = drama

ER = epistemic relation

F = framing

ID = instructional discourse

L = learner

P = pedagogue

PF = pedagogue in the formal context

PIF = pedagogue in the informal context

Ptalk = pedagogue talk (as in teacher talk)

RD = regulative discourse

RR = recontextualising rules

SR = social relations

VA = visual arts

Creative arts

Discursive gap

Elaborated code – teacher/ facilitator speech which uses discipline specific terminology to explicate

Enacted curriculum – the contents and teaching and learning practices which are realised in the classroom, i.e. during classroom observation

Feminist pedagogy – popular pedagogy methodologies which have been developed, over time, by feminist teaching and learning practices that tend to be collaborative and which seek to privilege marginalised voices, local and experiential knowledge (particularly the voices and knowledges of women)

Formal – relating to the school/ instituted/ regulated/ accompanied by qualification and resulting in certification

Hegemonic – (systematically) oppressive, tending to silence marginalised knowledges and experiences

Horizontal discourse – everyday knowledge/ knowledge that is context dependent

Informal – not necessarily relating to the school/ not necessarily instituted/ not necessarily regulated/ not necessarily accompanied by qualification and resulting in certification/ tending to be more fluid

Intended curriculum – the contents and teaching and learning practices which are desired/ envisioned by the teacher/ facilitator; e.g. in their lesson plans or in interviews

Legitimated – made legitimate

Pedagogic – relating to classroom teaching and learning practices

Pedagogic authority – the authority a teacher/ facilitator has in the classroom

Pedagogic evaluation – informal classroom evaluation which is intended to guide learner's understanding and/or output; e.g. checking on learners' work and giving input, providing the correct answer when learners are wrong

Pedagogic knowledge – 1. The knowledge of teaching and learning practices and how they are carried out; 2. The content and skills knowledge evidenced through teaching and learning practices in the classroom, i.e. the content and skills knowledge that learners are supposed to gain through teaching and learning activities

Pedagogic relations – social relationships evidenced in the classroom which relate specifically to teaching and learning practices

Pedagogic talk – teacher/ facilitator speech that is concerned with the explication of content and skills knowledge

Pedagogue – the teacher/ facilitator

Popular education – teaching and learning practices in pursuit of social change

Popular pedagogy – teaching and learning practices in the pursuit of social change which are inherently collaborative and which seek to privilege marginalised voices/ knowledges/ experiences

Realisation – i.e. realisation rules; the ability of learners to demonstrate an understanding of content knowledge and their ability to demonstrate the practice of skills knowledge through application

Recognition – i.e. recognition rules; the ability of learners to demonstrate an awareness of, for instance the boundaries between certain content and skills knowledge

Restricted code – teacher/ facilitator speech which uses examples or language from the everyday and/or outside the classroom discipline or specialisation to explicate

Vertical discourse – specialised, school, esoteric knowledge

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# CHAPTER 1:

# INTRODUCTION

## 1.1. RATIONALE AND PURPOSE

The aim of this research study is to provide a critical comparative analysis of the *pedagogic discourse* for the *creative arts* in *formal* and *informal* classrooms in a working class post-apartheid context.

### 1.1.1. Context

Visual Arts Network South Africa (VANSA) is an organisation which “operates as a development agency for the visual arts in South Africa, promoting connection, access and innovation in [the arts] industry”. As part of its key operations it, “conducts research into the industry aimed at identifying trends, challenges and – most importantly – solutions to industry problems.” (VANSA, 2016). In early 2015 it ran a small scale research project aimed at observing some of the affordances and/or limitations that different schools experienced in realising the revised Creative Arts Curriculum and its objectives. (See Appendix 13) The research considered (sampled) schools from varying locations and of different quintiles within the City of Cape Town – the sample demonstrated variance largely related to socio-economic status, and extra-curricular experience. The research took the form of field observations and interviews with *pedagogues*; the findings of which were intended to be shared with the Western Cape Department of Education which had initiated the project. While the research was never formally shared or published, among some of the key observations of this research project was that schools of different socio-economic status (SES) (i.e. middle class and working class) varied in their successes toward realising the revised Creative Arts Curriculum. That is, well-resourced middle class schools tended to outperform poorly-resourced working class schools. Furthermore these affordances and/or

limitations to success (*effective pedagogy*) were mediated by a) *pedagogues'* content and skills knowledge; and b) the availability of adequate material resources. Based on these findings, VANSA decided to initiate a project that sought to better engage *pedagogues* on these issues; particularly in working class schools placed in the first and second (poorer) quintiles, and more specifically township schools located at the margins of the City of Cape Town municipality in communities that continue to be severely under-resourced with respect to the service delivery of basic amenities (yet alone cultural resource centres).

To this end, VANSA sought to collaborate with the collective People's Education. I first provide a brief description of the collective's work and then return to the current discussion. The work of People's Education centres on education in Africa. The collective aims at realising alternative, and varying learning and teaching sites and practices that are participatory, based on the *each one teach one* principle. It seeks to facilitate and capture new and existing methodologies and *pedagogies* found in educational and knowledge practices in communities working for social change. Most of the collective's projects have thus far realised their aims through art practices which have come to inform the processes (methodologies) and subsequent location of the collective's work – namely transforming learning and teaching for social change within a *popular education* discourse.

Prior to being approached by VANSA to collaborate on this project, People's Education had been working on a methodology it calls *freespace*. Building on an existing popular art education *pedagogic* strategy, *freespace* seeks to realise communal activity in public spaces where individual and collective artistic expression or practice works towards social change. In practice, an area within a public space is demarcated wherein art materials of varying kinds (visual, music, drama etc.) are provided and the public are encouraged to enter the communal site and engage in artistic expression. The activity need not be framed by a particular, or any, content. However, *freespace* sessions within the contexts of particular projects, have thus far come to be framed by particular contents and activities with respect to specific project objectives. A more descriptive account of this methodology will be presented in subsequent sections.

The subsequent collaboration between VANSA and People's Education has manifested in a project which seeks to assist *pedagogues* from under resourced schools to realise the outcomes of the Creative Arts Curriculum by building *pedagogues'* content and skills

knowledge and by providing more adequate material resources. The project has two key objectives: to facilitate a process wherein *pedagogues* can address these issues (i.e. of inadequate skills and content knowledge, and materials) and to facilitate a process that invokes the *freespace* method to assist both *pedagogues* and learners to realise the Creative Arts Curriculum objectives. (See Appendix 13) The project was then tasked with designing a two-year pilot project with Grade 8 learners and *pedagogues* in a single under resourced (working class) high school in Mfuleni, Cape Town. The project's ongoing work, in particular with respect to the second of the above objectives, of facilitating a process that invokes the *freespace* method, is the focus of this research study.

### 1.1.2. INTENDED ANALYSIS

A descriptive extract from *freespace's* proposal document (People's Education, 2016) follows. It is intended to provide a descriptive framework for my analysis.

"In its original conception, the *freespace* is a pop-up intervention, an open platform for interactive and spontaneous expression. An area is designated, art materials are provided, musical instruments, props, costumes and other means of performance and/or creative engagement are made available. Participants are encouraged to "do something" – anything – so long as it is not harmful, and does not serve to derail the process. These sessions are aimed at the general public, foregrounding communal modes of creativity, by which those who are customarily excluded from the Arts become co-creators. There is an emphasis on breaking intergroup boundaries, such as the audience/performer relationship, and the facilitator/participant dynamic.

In terms of its potential as an educational tool, particularly with regards to senior phase high school students, the *freespace* offers three significant functions: It constitutes, first of all, a safe and playful environment in which pupils would be encouraged to be creative, and practically apply what they have learnt in art, dance, music, and/or drama class. Along these lines, it serves as a means of evaluation/reflection. Secondly, it demonstrates and relies upon the power of art and art-making as mechanisms of social cohesion, while highlighting the role and importance of community. As such, it is clear that the *freespace* carries important life lessons, and may be linked to subjects like Life Orientation. In these ways, and thirdly, the practice may be employed as a means of integrating various subjects, to the extent of reinforcing learners' understandings of certain interrelated ideas and disciplines. For instance, historical learnings may be brought to life in the form of dramatic reenactments.

In particular the methodology would assist *pedagogues* in addressing learner diversity and issues such as:

1. Pace of the lesson
2. Method of instruction to meet the needs and learning style of the individual
3. Manner in which the learner is required to respond
4. Structure of assessment so that the learner may participate more fully and demonstrate his or her potential more fully
5. Materials so that they enhance rather than impede learning

6. Tasks so that they are more appropriate”.

(People’s Education, 2015)

The above extract specifically identifies *pedagogic* objectives, or rather the *pedagogic* possibilities, of *freespace* as a *pedagogic* method to enhance *pedagogues’* and learners’ access to Creative Arts Curriculum objectives. In particular, it speaks to the ways in which knowledge could be differently selected and distributed while still realising curriculum objectives.

What is also of interest with respect to *freespace* is its location within *popular education* and/or *pedagogic discourses*. In particular, how these discourses speak to the ways in which knowledge is selected and distributed toward the realisation of social action for social change.

What is of particular interest here, is the manner in which curricula are thought to have embedded in their practices and inherent objectives, an imagining of an *ideal learner-knower*. An imagining, mediated by a moral and expressive order, which is highly ideological and informs the *regulative discourse* within which teaching and learning practices, and activities are embedded.

This research study undertakes a comparative analysis of the *pedagogic practices* used in the *formal creative arts* classroom and in the *informal freespace* classroom. In order to do this I will draw on Bernstein’s concepts of the *pedagogic device*, *instructional* and *regulative discourse* and *framing*; alongside Maton’s concepts of *epistemic* and *social relations* (Bernstein, 1975 and 1996; Maton, 2014). Maton’s *epistemic* and *social relations*, alongside Bernstein’s *framing* will be used to develop an external language of description that will be used to analyse data collected from the two different (i.e. *formal* and *informal*) sites of *pedagogic practice*. Providing a description of the practices of *legitimation* (Maton, 2014) and control inherent in the *pedagogic* activities of knowledge selection, *recontextualisation* and *reproduction* as well as analysing the different ideologies that underpin the two *regulative discourses* will also inform the analysis (Bernstein, 1996).

## 1.2. THE SIGNIFICANCE OF THIS RESEARCH STUDY

The significance of this research study lies in three sites of activity.

1. The VANSAs Project: With respect to the on-going work realised through the collaboration between VANSAs, People's Education and the school, it would benefit all stakeholders to understand the effects of the project. Also, with respect to the context of the project; this research could provide a descriptive analysis of the possibilities and limitations of similar well-meaning *pedagogic* interventions realised through collaboration between schools and civic organisations. That is, it is hoped that this research will contribute towards assessing the effectiveness of this, and similar work.

2. The comparative analysis: the development of a language of description and analyses of the activities of learning and teaching in *freespace* and the *formal* classroom that considers the relationship between their *instructional* and the *regulative discourses* should provide greater insight into how *pedagogues* and learners in working class post-apartheid contexts might access and achieve Creative Arts Curriculum objectives.

3. The comparison between the *pedagogic discourses* of *formal* and *informal education* will allow me to consider the potential of *informal education* to realise otherwise (*formal/prescribed*) curriculum objectives. The findings could indicate the potential for other marginalised forms of knowledge (local, experiential) to contribute towards the achievement of *formal* curriculum objectives, thus enhancing their legitimacy within the *formal* frame.

## 1.3. THE REAL WORLD PROBLEM

The central problem to the VANSAs research project, which *freespace* seeks to address, is the discrepancy between the levels of success (*effective pedagogy*), measured in *formal* student performance between schools of different socio-economic status (i.e. class contexts) in accessing and mastering the Creative Arts Curriculum. More specifically, previous research has suggested that causes for this problem may lie in the limitations of *pedagogues'* content and skills knowledge (and lack of *legitimacy* of what they know) and the availability of adequate material resources in working class schools. Previous research on the *creative arts*

and its *pedagogy* (Bolton, 2005) suggests that while *pedagogues'* poor content and skills knowledge has a major effect on curriculum access and success (*effective pedagogy*), *pedagogic discourse* within the *creative arts* classroom too has a determining effect. So while it may be that *freespace* seeks to engage *pedagogues* and learners in the development of skills and content knowledge; it is the fact that, as a *pedagogic* intervention, it seeks to realise a different form of *pedagogy*; that is the central concern of this research study. The *real world* problem that this research study seeks to investigate can thus be put as follows: the teaching and learning practices for the *creative arts* in the *formal* classroom of marginalised, working class schools is failing to give learners adequate access to the objectives of the Creative Arts Curriculum for South African public schools. This research study seeks to describe and analyse the effectiveness (or not) of *freespace* in addressing this problem; and as a subliminal focus, the relationship between social change and the objectives of the Creative Arts Curriculum.

# CHAPTER 2:

## LITERATURE REVIEW

### 2.1. INTRODUCTION

I begin this section by introducing Basil Bernstein's (1996) model of the *pedagogic device* and the 3 sets of *recontextualisation rules* – showing how social power and control are manifested in the curriculum and the classroom (1996:31-32). I then consider the construction of *pedagogic discourse* in the *field of recontextualisation* (1996:33); looking at both the *instructional discourse* and the *regulative discourse* (1996:32, 34). Following which, I consider the enactment of *pedagogic discourse* in the *field of reproduction* (1996:33); again looking at both the *instructional discourse* and the *regulative discourse*. I then consider the work of the *evaluative rules* (1996:35) in the *field of reproduction*; here I (1996:36) look at the ways in which *formal* assessments influence *pedagogy* and its inherent discourse. Of particular concern will be the extent to which *evaluative criteria* are made explicit through *pedagogy*. Towards the end of this section on the work of Bernstein I bring into discussion the work of Karl Maton (2014); where I consider his offering on *knower* structures (2014:69-71) and the *gazes* (2014:90-96), in an attempt to locate *formal* (school) art practice. Here I am concerned with the *framing* of both the *instructional* and *regulative discourses* within the *field of reproduction* and the ways in which an analysis of the strength of *framing* can reveal the *epistemic* and *social relations* (2014:72), of a *knower* code (2014:72-73), which is inherent in the *cultivated gaze* (2014:97-100) of *formal* (school) art practice. The following section looks at art practice and *pedagogy* in relation to the preceding theoretical discussion. The third and final section of this literature review considers *informal learning* and *popular education*; in an attempt to locate the extra-curricular offerings of *freespace*. Here I seek to get to an understanding of *freespace*, and its *recontextualising rules* for the formation of *pedagogic discourse* and practice.

### 2.2.1 THE PEDAGOGIC DEVICE

Bernstein's (1996:25-38) *pedagogic device* sets out a conceptual framework that explains how knowledge (meaning potential) is transformed into *pedagogic* communication. Bernstein understands the *pedagogic device* to be informed by principles of *recontextualisation* that are realised in pedagogic discourse. "Bernstein (1996:32-33) suggests that *pedagogic discourse* is a *recontextualising principle* generated by a *recontextualising discourse* which selectively creates imaginary subjects (or disciplines) out of new and/or existing knowledges (*formal/informal*)" (Bernstein, 1996:33; Mokou, 2015:5). The model of the *pedagogic device* allows us to consider the ways in which the *formal* and *informal (freespace) pedagogic discourses* create imaginary subjects and/or disciplines out of knowledges through their inherent *recontextualising principles*.

The *pedagogic device* is informed by three (sets of) rules that shape three *fields*: the *distributive rules* in the *field of production*, the *recontextualising rules* in the *field of recontextualisation* and the *evaluative rules* in the *field of reproduction*. (Bernstein, 1996) *Distributive rules* determine 'who' gets access to 'what' knowledge. They define (and so regulate) what counts as valid knowledge in particular fields. The *recontextualising rules* determine the 'what' and the 'how' (the construction) of *pedagogic discourses* in the *field of recontextualisation*. They define (and so regulate) what counts as valid transmission of legitimate knowledge. *Recontextualising rules* regulate *pedagogic practices* and their methods of instruction. *Pedagogic practice* is understood as the realisation of methods of instruction regulated by an expressive (moral) order; Bernstein (1996:31-33) defines *pedagogic discourse* as "a rule which embeds [...] a discourse of skills and their relations to each other [*instructional*] into a discourse of the social order [regulative] [...] toward the creation of one discourse"; a single text (Mokou, 2015:5-6). In the *field of recontextualisation* the *recontextualising rules* give rise to the creation of an *instructional discourse* which is embedded in a *regulative discourse* which include theories of *pedagogy*. The *recontextualising rules* also influence *pedagogic practice* in the *field of reproduction*, where what *pedagogues* understand to be the *recontextualising rules* informs their *pedagogic activities*. It is these relationships which I will consider in this research study

when observing the differences and similarities between *formal* and *informal* classroom practices.

*Recontextualising principles* give rise to *recontextualisation fields*. These *fields* are comprised of agents who together serve *recontextualising* functions. In Bernstein's model of the *pedagogic device* for schooling, there are two *recontextualising fields*; the *official recontextualisation field* (ORF) and the *pedagogic recontextualisation field* (PRF). Where, "[t]he *official recontextualising field* is essentially the *field of recontextualisation* and symbolic control populated by the state and its selected agents and ministries who together act to create the official *pedagogic discourse* (OPD). While, the PRF is essentially a *field of reproduction* and symbolic control where schools, colleges, academic journals, private research foundations (i.e. academic institutions) act to create a *pedagogic discourse of reproduction*" (Mokou, 2015; Bernstein, 1996:33). Both the *formal* and the *informal* classroom are mediated by an ORF and a PRF. While the *formal* is controlled by the ORF, i.e. controlled directly by the state, its selected agents and ministries; that of the *informal* is largely controlled by the PRF. It is the PRF that I am most interested in; where in the case of the *formal*, the PRF is instituted by university departments, schools and *pedagogues*; while in the case of the *informal*, the PRF is instituted by People's Education, *freespace* and facilitators/practitioners. Therefore my external language of description (ExLoD) was designed to capture the influences of the PRF on the curriculum and *pedagogy*, as well as the formal control of the ORF via curriculum objectives.

According to Galant (1997:58), *recontextualisation* can be understood as an "exercise of symbolic power". In public schooling systems the PRF is subordinate to the ORF; and "the relative autonomy of the PRF is defined in terms of the extent to which the PRF is permitted to exist and exercise control over *pedagogic discourse*" (Galant, 1997:59). Here the ORF regulates the PRF, and the ORF is in turn regulated by the dominant social order; towards realising the dominant social discourse. "Imagine this massive field where power acts to create and select knowledge, that is to be fed into another field where knowledge makers make more knowledge about how to feed that knowledge into the field of consciousness" (Mokou, 2015:5). The question then is, how is symbolic power exercised through the *formal* and *informal (freespace)* classrooms. Here, I am concerned with the *relative autonomy* exercised by the *pedagogues* in the *formal* classroom and the extent to which their

*pedagogic discourse* and actions are predetermined and controlled by the ORF via curriculum documents. I compare this to the *relative autonomy* of the facilitators/practitioners within *freespace* and the extent to which their *pedagogic* actions are predetermined and controlled by the PRF informed by People's Education ideology and principles. I am, in both instances, concerned with strengths of the *epistemic* and *social relations* which inform the basis for *legitimation* for the *pedagogues* towards the imagining of the *ideal learner-knower*. The answers to these questions will be found in an analysis of the *field of recontextualisation*, and its relationship to *the field of reproduction*. This will be captured in my ExLoD (see Appendix 1) that will allow me to analyse the *pedagogic discourses* used in both types of classrooms by using *epistemic* and *social relations* and *framing* values.

The *field of reproduction* accounts for the enactment of the curriculum within the classroom, and accounts for the actions and dynamic of control which the *pedagogue* exercises over classroom activity and *pedagogic relations* between learners and *pedagogues*. *Pedagogic discourse* in the *field of reproduction* mediated by both the *instructional* and *regulative discourses*; where the *instructional discourse* accounts for the *pedagogic activity*, while the *regulative discourse* accounts for *pedagogic relations* in the classroom. My observations of both the *formal* and *informal* classrooms were located within the *field of reproduction*.

The *evaluative rules* underpin the *field of reproduction*; they point to what counts as valid acquisition through the *formal* and *informal* assessment systems. They also act to provide feedback back up the *pedagogic device* on what counts as valid knowledge and valid transmission (Bernstein, 1996:35-36).

Elsewhere in his writing Bernstein (2000:49-60) describes what he terms the expressive (moral) order, which is intended to describe the rules which govern the conduct and rituals of learners and *pedagogues* within a school. Later Bernstein replaced this term with that of the *regulative discourse* (Ensor, 2015). The *regulative discourse* can be understood to refer to the dominant social values, forms of *social relations* and inherent social structures within a given social context which regulate forms of social practice, i.e. within a given field. It provides the rules for the internal order of *instructional discourse* making it the dominant dimension of *pedagogic discourse*, i.e. regulating the forms of its practice; where ideology

(and inherent to which would be the *recontextualisation rules*) and the *ideal learner-knower* are realised (Bernstein, 1996:33). The *regulative discourse* is also evident within the *field of recontextualisation*. The *regulative discourse* is also evidenced elsewhere in the *pedagogic device*; at the level of the distributive rules and at that of the *evaluative rules*; where the *regulative discourse* determines the selection, *classification*, transmission and evaluation of educational knowledge and ultimately the distribution of power and the principles of social control within a given society and/or social project and its inherent expressive order (Bernstein, 1996:34). The *regulative discourse* is also evidenced within the *field of reproduction*; where, for instance, hierarchical relations between *pedagogues* and learners are realised.

“The point here is that the production of *pedagogic discourse* is necessarily one of *reproduction* wherein the knowledge objectives and inherent ideologies at play within the *recontextualising field* are reproduced through the embedding of the *instructional discourse* into the *regulative discourse*,” (Mokou, 2015:6; Bernstein, 1996:34) toward the realisation of an *ideal learner-knower* embedded within a particular educational project. It is particularly here that my interest in the *freespace* project is located; i.e. I aimed to investigate the relationship between the two *fields* and more specifically, the *framing* of the *instructional* and *regulative discourses* within the *field of reproduction* with a view to understanding what *freespace* imagined its *ideal learner-knower* to be.

### 2.2.2. RECONTEXTUALISATION RULES AND PEDAGOGIC DISCOURSE

The *field of recontextualisation* is essentially where knowledge is transformed into curriculum knowledge. That is, shaped by the ORF and the PRF, we see knowledge becoming *recontextualised* or more simply put, transformed into *pedagogic discourse*. *Pedagogy* being the mechanism, which mediates this process. It is *pedagogic* (classroom) activity which transforms knowledge into *pedagogic knowledge*. Bernstein (1996:31-33); Hoadley and Muller (2009) describe *pedagogy* as the *framing* of knowledge and social relationships (*pedagogic relations*) within the classroom. Before I elaborate further let us take a quick look at Bernstein’s offering on *classification* and *framing*.

According to Bernstein (1975:77) “curriculum defines what counts as valid knowledge”. He is interested in describing the relationship between the selection, *classification*, transmission and evaluation of “educational knowledge and the distribution of power and the principles of social control” (1975:78); within a given society. He asserts that these social principles (i.e. principles of social control), outside of educational institutions, work to “regulate the *classification* and *framing* of educational knowledge” within them.

*Classification* refers to ‘what knowledge’ and the boundary strength between different knowledge contents. *Classification* speaks to boundary maintenance (strong/weak) between knowledge domains, i.e. disciplinary knowledge and everyday knowledge; and between different disciplines. While *framing* refers to the ‘how’, the level of control (strong/weak) that the *pedagogue* exerts upon the selection, sequencing, pacing and evaluation of the transmission of educational knowledge (i.e. within the *instructional discourses* constructed in the *field of recontextualisation*); and the level of authority s/he exerts through the hierarchical social relationships of the *pedagogic relation* (between *pedagogues* and learners) (i.e. within the *regulative discourse* within the *field of reproduction*). (Bernstein, 1975). I will come back to *framing* in my theoretical framework.

Let us return to our discussion on *pedagogic discourse*. As mentioned earlier, *pedagogy* is used synonymously with *framing*. Both Bernstein (1975) and Hoadley et al (2009)<sup>1</sup> define *pedagogy*, or *framing* as the *instructional discourse* embedded within the *regulative discourse*. The *instructional discourse* refers more specifically to the educational theories which inform or rather account for, *pedagogic activity*. These educational theories embed within them theories of instruction. Educational theories and their embedded theories of instruction act to inform what counts as the valid distribution, transmission and acquisition of *pedagogic knowledge* toward the realisation of the *ideal learner-knower*; and by implication an ideal *pedagogic discourse*. And so we speak of *pedagogy (framing)* as the *instructional discourse* embedded within a *regulative discourse*. Within the context of this research study, educational theories, which are analysed using the strength of *epistemic* and *social relations*, are located within the *field of recontextualisation* (see Appendix 1). The relationship between the *regulative discourse* and art practice, the relationship between the *regulative discourse* and the *ideal learner-knower*, and the *pedagogic relations* are realised

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<sup>1</sup> This is Bernstein’s definition used by Hoadley.

in the *regulative discourse*; while embedded within this discourse is the *instructional discourse* in the *field of reproduction*, this is *recontextualised* into *pedagogic discourse* which is realised in the *field of reproduction* in the classroom. In my ExLoD *pedagogic* discourse in this *field* is analysed (using *framing* values) in the dimensions of selection, sequencing, pacing, *pedagogic evaluation* and *pedagogue talk* which are further embedded into a *regulative discourse* made evident by the (hierarchical) power relations inherent to *pedagogue* (P)-Learner (L) relations; L-L relations; Ptalk-L relations; classroom environment-L relations. This will be discussed in more detail in my methodology section.

### 2.2.3. THE EVALUATIVE RULES AND PEDAGOGIC DISCOURSE

Along with the distributive and *recontextualisation rules*, the *evaluative rules* in the *field of reproduction* seek to reflect back on the *regulative discourse*. They serve as a measure of how well a learner has both recognised and realised a knowledge objective; and the extent to which they measure up to the *ideal learner-knower*. By the same token, the *evaluative rules* also serve as a form of feedback that informs *pedagogic activity* and *pedagogic discourse*. Furthermore, the *evaluative rules*, which are embodied in the *evaluative criteria*, also speak to (informal) *pedagogic evaluation*; where the explication of evaluation criteria and complex content allow for the realisation of potentially shared criteria, contributing to high achievement by learners (Bolton, 2005).

Assessments, be they formal or informal (via *pedagogic evaluation* conducted by the *pedagogue*), serve to indicate what the *ideal learner-knower* should have recognised and realised in performance, indicating achievement of a knowledge objective. They also indicate to the *pedagogue* what the realisation of a knowledge objective might look like, thus informing what contents and skills the *pedagogue* and/or facilitator brings into the classroom. That is, they have a huge bearing on both the *framing* of *pedagogic know-how* and by implication, *pedagogic activity* and *discourse*.

The field observations of this research were done at the end of the academic year, thus the lessons observed were revision lessons for the final exams (formal); and recap lessons that functioned as final reflections of the program for the *informal (freespace)* project. This allows me to consider the *evaluative criteria* of both the *formal* and the *informal* curriculum;

looking at both the *fields of recontextualisation* and *reproduction*. That said, what I am concerned with is how the *epistemic* and *social relations* and the *framing of pedagogic discourse* of both the *formal* and the *informal* make explicit the *evaluative criteria* toward an *ideal learner or legitimate knower (ideal learner-knower)*.

#### 2.2.4. KNOWLEDGE-KNOWER STRUCTURES AND THE GAZES

Briefly, Bernstein's (1975) analysis of *formal* education and its curriculum and *pedagogy* considers *pedagogic discourse* as a system of power and control. Power is realised through *classification* (systems of boundaries in *pedagogic discourse*), while control is realised through *framing* (systems of control in classroom practice). His analysis centers on the *formal* classroom where distinctions are drawn between everyday knowledge and school knowledge and the boundaries between and within disciplinary knowledges. His analysis shows how what counts as valid knowledge and its subsequent selection, distribution, *recontextualisation* and transmission is mediated by the dynamics of social power and control, which get into *pedagogic discourse* (classroom talk) itself.

Bernstein (1999) goes on to suggest that within school knowledge, which he understands as vertical discourse, there are two types of knowledge structure, hierarchical knowledge structures, and horizontal knowledge structures. Horizontal knowledge structures "take on the form of a series of specialised languages [and] are based upon a collection or serial codes signalling an accumulation of *languages* [(discourses)]" (Bernstein, 1999:161-162), rather than the integration of *language* as in hierarchical knowledge structures. That said, horizontal knowledge structures can be further categorised as having strong or weak grammars. Strong grammars refer to "those whose languages have an explicit conceptual syntax capable of *relatively* precise empirical descriptions [and] achieve their power by rigorous restrictions on the empirical phenomena they address. [While weak grammars refer to] those languages where these powers are much weaker" (Bernstein, 1999:163). Further still, (according to Bernstein) horizontal knowledge structures can be defined by the following:

1. Selection, *privileging due to the array of languages*
2. A question of whose social is speaking

### 3. A question of whose perspective

Wherein “perspective becomes the principle of the *recontextualisation* which constructs horizontal knowledge structures” (Bernstein, 1999:164).

Karl Maton (2014), a Bernsteinian scholar, has done much work to extend Bernstein’s offerings. He concedes that all vertical discourses encompass knowledge structures that can be classified as having either hierarchical or horizontal knowledge structures. He also agrees that horizontal knowledge structures can encompass either strong or weak grammars; and that those with weak grammars are mediated by a particular gaze. However, following on from Bernstein’s offering on *gazes*, Maton suggests that Bernstein’s work does very little to account for the *social relations* which inform these *gazes*. (Maton, 2014)

Maton (2014) extends Bernstein’s offering on knowledge structures by suggesting that vertical discourses with a horizontal knowledge structure, also have inherent to them what he terms, *knower* structures. He suggests that while it is that hierarchical knowledge structures are mediated and *legitimated* by strong *epistemic relations* between the subjects, the methods of investigation and the objects of knowledge; that horizontal knowledge structures are on the other hand *legitimated* by strong *social relations*, between the subjects of knowledge (the *knowers*) and their knowledge claims. In teaching, these *social relations* are evidenced in the *regulative discourses* of the *pedagogic discourses* generated in both the *fields of recontextualisation* and *reproduction*. A key claim by Maton is that inherent in any field of Specialisation (working with either hierarchical or horizontal knowledge structures) there is always both a knowledge structure (*epistemic relations* (ER)) and a *knower* structure (*social relations* (SR)) that specialises the form of knowledge. Furthermore, Maton claims that disciplines such as the natural sciences display hierarchical knowledge structures with strong *epistemic relations* (ER+) and weaker *social relations* (SR-); while disciplines such as the arts and the humanities display horizontal knowledge structures with weak *epistemic relations* (ER-) and relatively stronger *social relations* (SR+) (Maton, 2014:65-85). When it comes to analysing data for the Specialisation codes, I chose to look at the relative values (strength of *epistemic relations*) for the ERs underpinning the *instructional discourse* and the relative values (strength of *social relations*) for the SRs embedded in the *regulative discourse* of a particular *pedagogic discourse*.

Using these concepts for legitimation code theory (LCT) (Specialisation) Maton develops a conceptual map for *specialisation* codes; *elite* codes, *relativist* codes, *knowledge* codes and *knower* codes, where the elite code = (ER+) (SR+); relativist code = (ER-) (SR-); knowledge code = (ER+) (SR-); and *knower* code (ER-) (SR+) (Maton, 2014:81), the *creative arts* are located in the latter category.

In an attempt to account for and promote cumulative knowledge building within the *knower* codes (SR+, ER-), Maton (2014:69-71) returns to the concept of 'the gaze'. He suggests that each *gaze* or *knower* code is *legitimated* either by specialised interactional relations (IR+/-) (how to interact with significant others) or by specialised subjective relations (SubR+/-) (particular, exclusive *knower* attributes). These distinctions allow him to propose that there are four kinds (types) of *gazes*; the *born gaze*, the *social gaze*, the *cultivated gaze* and the *trained gaze*; each of which speak to the phenomena of *social relations* and how these are valued relative to each other in order to create a hierarchy of Specialisation within a particular field. Maton codes the different *gazes* as follows: the *born gaze* = IR+, SubR+; the *social gaze* = IR-, SubR+; the *cultivated gaze* = IR+, SubR-; and the *trained gaze* = IR-, SubR-.

Briefly, the *born gaze* is said to account for *knowers* who exhibit strong, embodied or natural ability or talent, as in music (IR+, SubR+), where both the *knower* and how they relate to others in the field must be specialised. The *social gaze* would accounts for *knowers* whose specialisation is *legitimated* by their positionality (IR-, SubR+) (what the relativists term standpoint theory as in post-colonial studies). The *cultivated gaze* on the other hand accounts for *knowers* who have been inculcated into a particular discipline and know how to *legitimately* interact with others in that field, from any disposition or community, as in art history or literary studies (IR+, SubR-). While the *trained gaze* would account for *knowers* who are not *legitimated* by strong *social relations*, i.e. they do not display any specialised *knower* attributes (IR-, SubR-). Each of these *gazes* can be said to lie on a continuum, with the *born gaze* exhibiting the most exclusive *social relations* and the *trained gaze* exhibiting the weakest (Maton, 2014)

For the purposes of this research study, I will focus on the *cultivated gaze* (IR+, SubR-) because while it exhibits relatively weaker SR than the other *gazes*; its hierarchy, that is, evidence for being the right kind of *knower* rests within the SR; but are based not so much the *knower's* identity or personal attributes, but rather on the *knower's* ability to interact

with the specialised community in the right ways, i.e. identifying particular social ways of behaving and acting when carrying out activities required by the field. This *gaze* emphasises dispositions and skills that are teachable and which can be inculcated, over prolonged exposure, into a given discipline. *Pedagogic practice* within this *gaze* might set out to build on the knowledge and experiences of novices and change them towards new kinds of practice. It tends to rest on immersion in the field and the establishment of a strong *pedagogic* relationship between *pedagogues* and learners within “master-apprentice relations”. According to Maton, *knowers* are specialised into this *gaze* through processes that involve ‘a reformation of their dispositions’, *immersion* and the development of ‘a community of experience’ (Maton, 2014:99-100).

Given Maton’s advocacy of the teachable *cultivated gaze* for education projects and its potential for building cumulative knowledge, I used the tools from LCT (Specialisation) and those for the *gazes* within the *knower* codes in particular to discuss the analysis of the findings of the *formal* and *informal* contexts. I was concerned in particular to determine which lessons best met the criteria for inculcating a *cultivated gaze*, and if so, how this was achieved.

#### 2.2.5. THE CULTIVATED GAZE AND WHAT COUNTS FOR ACHIEVEMENT IN THE FORMAL ART CLASSROOM

Art practice, as it is manifest in *formal* education aims to develop the *cultivated gaze*.

Furthermore, art education, and also the knowledge and practice of art, could be described as having a horizontal knowledge structure (Bolton, 2006). What counts as valid knowledge is mediated by different theories of art (knowledge) as well as through developing certain kinds of subjectivities (i.e. *knowers*). *Effective pedagogy* within the *creative arts* classroom is determined by the ability of the student to have been cultivated into acquiring a *legitimate* perspective and disposition; mediated by various art discourses and practices, both in the academy and the industry (Bolton, 2006). *Effective pedagogy* in this field is thus embodied in the *pedagogue* as the right kind of *knower* and displayed through their specialised dispositions and the ways in which they interact with others in the artistic community and/or discipline.

In this respect, *effective pedagogy* within the *creative arts* classroom has been understood by others (e.g. Berhardien, 2014) to lie within the legitimacy of the *knower's gaze*. Education research that focuses primarily on hierarchical knowledge structures, such as that of Hoadley (2007), has often privileged the importance of *pedagogues'* grasp of specialised content and skills knowledge. Such studies tend to evaluate teacher talk (*pedagogue talk*) in order to determine a *pedagogue's* content and skills knowledge. Using Bernstein's *classification* and *framing* to assess the levels of content knowledge in *pedagogic* talk; where poor *pedagogue* content/skills knowledge is characterised typically by weak *classification* and strong *framing* (Ensor and Hoadley, 2009). Whereas in the context of art practice, Berhardien (2014), who although she used Maton's concepts of *gaze* (IR and SubR), suggests that good skills and/or content knowledge on the part of *pedagogues* within the *cultivated gaze* (characterised as IR+, SubR-); suggests that strong *classification* and *framing* of the *instructional discourse* is important for emphasising how tasks must be carried within both *fields of recontextualisation* and *reproduction*. I.e. the strong *framing* of selection, sequencing, *pedagogic evaluation* and *pedagogic talk*. Bolton (2005) makes similar findings where she finds that high achievement within art practice (Creative Arts Curriculum) depends on strong *classification* of knowledges and strong *framing* of selection, sequencing and the *evaluative rules*.

With *effective pedagogy* towards inculcating a *cultivated gaze* in art practice being equated in the literature with strong *classification* and *framing* of the *instructional discourses* within both *fields of recontextualisation* and *reproduction*; a question arises as to the role of the *regulative discourse* for *effective pedagogy* in *creative arts* classroom. This is a gap in the literature that this research study will focus on, namely I will consider the relationship between the rules of *recontextualisation* and the inculcation of the *legitimate cultivated gaze*; with a particular focus on the role of the *regulative discourse*.

The question of *pedagogic* skills and/or content knowledge also brings to mind Ensor and Hoadley's (2009) offering on professional dispositions. Their suggestion is that it is often the case that poor skills and/or content knowledge on the part of *pedagogues* is evidenced by weak *classification* of both the *instructional* and *regulative discourses* within the *field of recontextualisation* and then strong *framing* of the *instructional* and *regulative discourses* within the *field of reproduction*. They suggest that this pattern is tied to the professional

dispositions of the *pedagogue* and/or how the *pedagogue* views her/his profession/role and its inherent practice. They make the suggestion that this pattern is commonly found in working class contexts where *pedagogues* either seek to exert strong authority in an attempt to make up for poor skills and/or content knowledge; or *pedagogues'* own moral and/expressive disposition is mediated by the communities of which they are a part rather than by their profession.

This research study seeks to suggest that *effective pedagogy* in art education cannot be evidenced by the same indicators for *effective pedagogy* as in other disciplines (knowledge codes with hierarchical knowledge structures), primarily because art education is based on a unique *knower* code, it has a horizontal knowledge structure, weak grammar and requires the development in the learner/ *knower* of a particular *cultivated gaze* (Maton, 2014). Furthermore what counts for the legitimacy of the *pedagogue* lies not in their grasp of the objects of knowledge, but in their own dispositions and more importantly in their ability to display the right ways of interacting with significant others in the art community. This has major implications for what we understand as qualifying for *effective pedagogy* within the *creative arts* classroom. More importantly, it has major implications with respect to the way we conceive and engage with questions of poor content/skills knowledge on the part of the *creative arts pedagogue* in under-resourced, township schools; who, by virtue of their own low socio-economic status, are themselves positioned on the margins of culture, art practice, and art education discourse, i.e. they are already, through the operation of the distributive rules, the wrong kinds of *knowers*.

### 2.3. INFORMAL LEARNING AND POPULAR EDUCATION

Informal learning can be understood as learning which takes place in a non-formal education context, or otherwise informal social context (Brookfield, 1986). At the structural/organisational level *informal learning* is not legitimated by formal institutions; it does not necessitate the emergence and/or acquisition of formal (esoteric) knowledge; it does not lead to certification or accreditation; it is not necessarily facilitated by qualified experts; and furthermore its participants are not graded or classed by age, nor their levels of literacy and/or educational experiences and/or qualifications. In other words, *informal learning* can

take place anywhere by drawing on local knowledges of both facilitators and learners towards realising the knowledges (skills and/or content) that will serve the immediate needs of any given individual and/or community within a given social context. *Informal education* is necessarily accessible. *Freespace* is a program of learning which, while finding itself in both *formal* and *informal* contexts, speaks to the latter; where its boundaries are not legitimated by formal institutions (People's Education being an informal institution); where the program of learning does not necessitate the emergence and/or acquisition of school knowledge; where the program of learning does not lead to certification or accreditation; where the program of learning is not necessarily facilitated by qualified experts; and where its participants are not necessarily graded or classed by age, nor their levels of literacy and/or educational experiences and/or qualifications. Furthermore, *freespace* seeks to serve the immediate needs of any given individual and/or community within a given a social context; and within the context of this research study it serves individual and/or community needs for material resources, *pedagogue* skills and/content knowledge and by implication access to art practice/ discourse for a *creative arts* classroom in a working class school.

*Popular education* is a model of *informal learning* officially conceptualised by Paulo Freire. (Durnan et al, 2013) It seeks to allow facilitators and participants alike to develop collective and/or individual agency towards realising knowledges that seek to transform any given social context and its socio-cultural practices. The focus of *popular education* is particularly on developing *agency* to challenge those socio-cultural practices which are not only dominant, but hegemonic ((systematically) oppressive) and often destructive for marginalised classes; illuminating and interrogating those structures that allow for their oppression. (Durnan et al, 2013) *Popular education* is thus informed by an emancipatory interest and located within a programme for transformation, a point to which I will later return. This reiterates *freespace* principles (see section 1.1.2.) which by implication seek to realise collective action and/or action; towards making art practice accessible to working class communities. Furthermore, it is this objective towards access which speaks to transformation; wherein *freespace* seeks to provide working class communities with access to art practice through the provision of materials, an engagement with *pedagogue* skills and/or content knowledge and also, *pedagogic knowledge*. More so, it is the question of access to the required and/or legitimated (made/ considered legitimate) cultural capital

which *freespace* seeks to engage where within the field it is acknowledged that schools and learners in middle class contexts outperform schools and learners in working class contexts on account of their cultural capital and access to art practice discourses. In the same manner *freespace* seeks to interrogate the question of the Creative Art Curriculum objectives and their relationship to the dominant culture<sup>2</sup> and ideas about what counts as *effective pedagogy* in the *creative arts* classroom; where it is a particular cultivated *gaze* that favours the dominant culture which is legitimate and easily accessed in middle class contexts.

*Popular education* models draw on *pedagogic practices* that seek to realise this emancipatory objective. These practices are necessarily invested in giving participants *voice* and agency so that they might themselves transform hegemonic socio-cultural practices through the realisation of otherwise marginalised or in the case of this paper, indigenous and/or local knowledges and knowledge making practices. This realisation is achieved through *pedagogic practices* that deliberately seek to foster processes of collective knowledge making and “dialogical learning” (Mayo, 1999:160) which can be evidenced through *pedagogic activities* such as ‘Talking paper’, popular theatre and community arts projects, amongst others. This can also be evidenced in *freespace* methodology and the principles of collective knowledge making within the communal boundary; wherein the *framing* of the *instructional* and *regulative discourses* within the *field of recontextualisation* for *freespace* (the *informal*) would tend to be weaker. This allows for a balance of powers between learners and their facilitators (*informal pedagogues*) wherein learner *voices* to come forward through a realisation of otherwise marginalised and local knowledges and knowledge making practices which learners (and their *pedagogues*) may embody.

Briefly, *informal learning* and *popular education pedagogies* are invested in (Mayo, 1999:170):

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<sup>2</sup> I.e. the culture of the middle classes which in post-apartheid South Africa can be conceived along racial lines to mean Western Culture. Here I also recognise the relationship between Art and European culture as evidenced in the political project of the Renaissance; and again the relationship between the colonial project and ‘culture’. Further still, I recognise the relationship between Art and class; and argue that the creative arts and its centres are more readily accessible to the middle classes, particularly in a post-apartheid context.

1. Changing people's perspectives and/or understandings of change as something mediated from the top-down, evidenced in the weak *framing of pedagogic relations* and the *regulative discourse*.
2. Giving recognition to popular (local) activities and structures as the starting point of learning processes, evidenced in allowing learners to create from their own subjectivities.
3. Increasing levels of participation, evidenced in allowing for voluntary and variant modes of participation.
4. Allowing people to retain their *voices*, evidenced in the weak *framing* of the *instructional discourse*.
5. Rendering the population (participants within a particular social context) as self-relevant as possible, evidenced in allowing learners to produce contents that speak to their own realities.

In summary, *informal learning* and *popular education pedagogies* aim to be at once transformative and emancipatory, through the development of agency and *voice* in subordinated communities or groups – that is through the development of *knowers* from subordinated groups.

Much research on art and *popular education* has centred on the liberatory potential for art to allow for expression. *Popular theatre* and *feminist pedagogies* (Mayo, 1999) are two common sites that consider the production of art as a form of *pedagogy*. And so when I speak of *popular pedagogy* as is referred to in this research, I understand it to mean those knowledge practices that are mediated by local and creative, expressive, innovative sites in projects aimed at social change; as in the case of *freespace*.

Freire considers *popular education, informal learning* “[to be] rooted in the real interest and struggles of ordinary people; it is overtly political and critical of the status quo; it is committed to progressive social and political change. [And that there lies] an organic link between *informal learning* and social movements. [Wherein] knowledge is not acquired merely through abstract, rational thought but also by experiencing, interacting with and reflecting on the material world in which we live. [Where] a dialogical model of education [which uses] the experience of participants [...] and generative themes linked to their oppression, in an educational process of conscientisation; [would serve to counter] the

‘culture of silence’ [...] whereby the oppressed ‘consent’ to their oppression, schooled into them through banking forms of education that silence their *voice* and delegitimise their experience” (Endersen, 2013:30). In the context of this research study *freespace* is realised within People’s Education which is an education collective which seeks to engage communities in education. The principles and activities of People’s Education are overtly political and critical of the status quo, and are committed to progressive social and political change, for instance on the question of access and the relationship between *effective pedagogy* and/or high achievement and privileged access (cultural capital). Furthermore, *freespace* methodology is rooted in practice rather than theory; and seeks to generate contents which speak to participants’ and/or learners’ own realities and/or lived experiences, e.g. in the manner in which learners are encouraged to develop scripts that relate to what they observe in their societies or what they would consider to be the social issues within their societies and/or communities.

It is the assertion of this research study that, *informal learning* within the context of social movements seeks to facilitate transformation; where transformation is understood as overcoming socio-cultural, socio-political and/or socio-economic structures of inequality. This includes challenging hegemonic socio-cultural structures that force local knowledges and knowledge making practices into a culture of silence; challenging those structures that mediate the provision of materials, which set curriculum objectives and give privileged access to those objectives and their inherent (privileged) ways of making knowledge.

Furthermore, as suggested by Bolton (2005), “Maton’s work illuminates the curious contradictions that are associated with the Cultural Studies<sup>3</sup> field that he argues is everywhere and nowhere simultaneously – on the one hand it is cutting edge, radical and progressive, and on the other it is fragmented, insular and politically disengaged” (Bolton, 2005:24). Post 1970, the overall aim of these cultural studies programs was to legitimate discourses of marginalised groups in Britain and to “give *voice* to” the experiences of actors whose *voices* could not be articulated by official knowledge (Maton, 2014:28). This *legitimation* strategy was characterised by learning that becomes student-centred, evaluation that is participatory, curricula structures that are weakly framed, and promote

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<sup>3</sup> Cultural Studies arose out of the need for marginalised peoples in Europe (particularly in the United Kingdom) generate knowledges and histories that validated their knowledges and experiences.

student collaboration (Maton, 2014:28). Moreover, the experiences and identities of these actors who celebrate difference and who exhibit relatively strong *social relations* are valorised; the construction of meaning in their work is “from below” (Maton, 2014:29), and “truth” is defined by their ways of knowing or *voice*.

There is very little research on the potential relationship between *informal* and *formal education*. What has been presented in this regard is often related to art and education, where the emphasis has been on how art allows for the development of the whole child and the emergence of metacognition in the individual child. While these ideas are indeed relevant to this research study; this study seeks to rather focus on the relationship between social change and (the liberatory premise inherent in *popular education*, and its popular *pedagogies*) and the *creative arts* classroom. In addition, this research study seeks to analyse an instance of popular *pedagogic practice* so that the dynamics of power and control (*classification* and *framing*) in its curriculum and *pedagogic practice* can be assessed for its contribution to *effective pedagogy* in the *formal* curriculum.

#### 2.4. A THEORETICAL FRAMEWORK FOR A METHODOLOGY

Bernstein’s key contribution to empirical research lies in the development of what he terms the external language of description. Briefly, he understands a language of description to function as a translation device, where one “language is transformed into another” (Bernstein, 2000:132). He makes the distinction between an internal language of description (InLoD) and an external language of description (ExLoD); where the former is a “syntax [by which] a conceptual language is created, while the latter is a syntax [by which] the internal language [(the concepts)] can describe something other than itself”. Furthermore he describes the InLoD as allowing for “the condition for constructing invisibles, [while the ExLoD allows for] the means of making those invisibles visible, in a non-circular way. Simply put, the InLoD works towards the abstract while the ExLoD works towards the empirical, the observed. Together, their “principles of description construct what is to count as the empirical relations and translate those relations into conceptual relations.” That is, they allow us to consider what is observed in terms of the conceptual language. (Bernstein, 2000:131-134)

I will be using this method, in particular the development of an ExLoD, as a way of locating data from observed *pedagogic practices* - data from both the *formal* classroom and *freespace* lessons - within the InLoD described above - namely the concepts of *epistemic* and *social relations* and *framing*. The data analysis was conducted to show how differences in *epistemic* and *social relations* and *framing* not only account for differences in *regulative discourses* but also for differences in the *instructional discourses*, thus showing the extent to which different *pedagogic practices* allow learners to access to *effective pedagogy* for the Creative Arts Curriculum objectives.

To start I use the *pedagogic device* as an overarching framework in which to locate my observations; more specifically, within the *fields of recontextualisation* and *reproduction*. In both *fields* I seek to account for both the *instructional* and *regulative discourses*. Within the *field of recontextualisation*, the analysis of the *instructional discourse* was based on dimensions such as: *pedagogues' skills* and content knowledge, and *pedagogic knowledge*; for which interviews with *pedagogues* served as data sources. While analysis of the *regulative discourse* in the *field of recontextualisation* was based on the following dimensions: art practice, the *ideal learner-knower* and *pedagogic relations*; for which again interviews with *pedagogues* served as data sources. The analysis of the *field of recontextualisation* used relative values for *epistemic* and *social relations* as a tool for analysis; wherein I assigned strengths of *epistemic relations* underpinning the *instructional discourses* and strengths of *social relations* underpinning the *regulative discourses*, i.e. ER+, ER-, SR+, SR-. ER+ accounts for strong *epistemic relations*; ER- accounts for weak *epistemic relations*; SR+ account for strong *social relations*; SR- account for weak relations. In each instance, this research study is concerned with where the basis of legitimacy lies - from the vantage point of the *pedagogues*, i.e. are the *epistemic* or the *social relations* emphasised as the basis for *legitimation*.

Within the *field of reproduction*, the *instructional discourse* was analysed in terms of dimensions such as selection, sequencing, pacing, *pedagogic evaluation* and *pedagogue talk* (i.e. *restricted* and *elaborated codes*<sup>4</sup>); for which field notes and recordings served as data

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<sup>4</sup> Bernstein (1971, 1975, 1981, 1990) has previously suggested *restricted speech* to refer to abbreviated communications in 'closed communities', and assumes that these abbreviations will be understood because people in the communities know/understand each other; while *elaborated speech* involves spelling out ideas so that in groups where there may be different understandings/ backgrounds/ cultures/ levels of cultural

sources. While analysis of the *regulative discourse* was analysed in terms of *pedagogic* relationships, i.e. *pedagogue* -learner relations, learner-learner relations, the relationship between *pedagogue talk*-learner relations and the relationship between classroom environment- learner relations. In the *field of reproduction* I used *framing* as the tool for analysis; and I will assigned strengths of *framing* to each dimension, i.e. F+, F° (Hoadley, 2010) and F-. F+ will account for strong *pedagogue* control; F- will account for strong learner control; while F° will account for the absence of *pedagogy* all together, for instance wherever a lesson might be cancelled.

(See Appendix 1)

### 2.5.1. SPECIFIC AIM

The specific aim of this research study can be described as: to provide a critical comparative analysis of the *pedagogic discourse* for the *creative arts* in *formal* and *informal* classrooms in a working class post-apartheid context using Maton's *epistemic* and *social relations* and Bernstein's *framing* to conduct the analysis.

### 2.5.2. RESEARCH QUESTIONS

1. What does this research study suggest about the contribution of *informal pedagogy* for *effective pedagogy* for the *creative arts* in a working class post-apartheid school?

In order to answer this question I first need to answer the following sub-questions:

a) How might I describe and analyse the transmission of *pedagogic discourse* for the *creative arts* in a *formal* and *informal* classroom?

b) In particular, how might I describe and analyse the *regulative discourse* of *pedagogic discourse* for the *creative arts* in a *formal* and *informal* classroom?

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capital – the ideas could potentially be understood by everyone. However Moore (2013) has extended Bernstein's analytical framework to suggest that *restricted codes* could also refer to instances where pedagogic talk seeks to draw on examples from everyday life (i.e. outside of the classroom); while *elaborated codes* account for instances where pedagogic talk seeks to draw examples from within the discipline/ specialisation.



# CHAPTER 3:

# METHODOLOGY

## 3.1. INTRODUCTION

The research design for this study was a comparative analysis that used qualitative research methods to collect data from the two contrasting sites – *formal* and *informal* educational spaces. This research design was intended to allow me to answer the research questions presented at the end of Chapter 2: 1. What does this research study suggest about the contribution of *informal pedagogic practice for effective pedagogy for the creative arts* in a working class post-apartheid school? a) How might I describe and analyse the transmission of *pedagogic discourse for the creative arts* in a *formal* and *informal classroom*? b) In particular, how might I describe and analyse the *regulative discourse of pedagogic discourse for the creative arts* in a *formal* and *informal classroom*? The research design made use of an ExLoD that sought to capture and code for analysis, data from the *pedagogic discourses*; including the *regulative discourses* of both the *formal* and the *informal creative arts* classrooms. This aspect of the research design allowed me to both describe and analyse the *instructional* and *regulative discourses* of both the *formal* and *informal creative arts* classroom, thus allowing me to respond to sub-questions *a* and *b*. My response to question 1 was based on the process of data collection and analysis offered in my responses to sub-questions *a*, and *b*. I begin this chapter by discussing my process of data selection; where I provide context and motivation for choosing the data that I did, with a keen emphasis on the comparative element of the research design. I then discuss my process of data collection; where I present my research instruments. The third section of this chapter considers data analysis; with a focus on the ExLoD. Finally I present the ethical considerations I had to be aware of when undertaking this research.

### 3.2. SELECTION OF DATA SITES AND SOURCES

The context for this research project was a single high school where the VANSAs pilot project is taking place (see Chapter 1). This is a high-achieving school in a working class post-apartheid township community in Cape Town, Western Cape. My access to the participants – to the school, to the staff and to the learners was negotiated and approved through my involvement in the People's Education project (see Chapter 1). This involved working closely with VANSAs which in turn facilitated my access to the project's work in this school (for more detail see Ethics below).

The VANSAs project sought to introduce an *informal creative arts* curriculum (*freespace*) that would allow the *formal creative arts* classroom to better access the *formal* curriculum objectives, by way of the provision of material resources and engaging *pedagogue* skills and content knowledge. This was done by bringing in facilitators and practitioners who have better art knowledge to run and facilitate an extracurricular *creative arts* class using *freespace* methodology. In undertaking this research study I was particularly interested in three things; the comparative element of the research design, the *pedagogic discourses* inherent to both the *formal* and the *informal* classrooms, and the nature of *pedagogic discourse* with respect to art practice.

Briefly, it was the premise of this research study that the *formal* classroom and *freespace* (the *informal* classroom) are mediated by different sets of educational and social principles which inform their *pedagogic practices* and which in turn may be revealed through an analysis of their *instructional* and *regulative discourses*. It was the fact that the school presented me with a *formal* classroom, while *freespace* presented me with an *informal* classroom that informed my selection of the research sites and spoke to the comparative dimension of the research study. Furthermore, the fact that the *evaluative rules* in the *field of reproduction* sum up the *pedagogic device* motivated me to collect data from the *formal* and *informal* lessons conducted at the end of the academic year; where the *formal* lessons were all revision lessons in preparation for the upcoming exams, and where the *informal* lessons (*freespace*) were all recap sessions which sought to evaluate on the *freespace* methodology itself and also to revise on some content areas explored during the course of the year. With respect to *pedagogic discourse* for art practice; it should be noted that the *formal* Creative Arts Curriculum encompasses two of four options which the school is

expected to offer; visual art, drama, music and dance; this school taught visual arts and drama which *freespace* also focused on. Thus my selection of research sites comprised both visual art and drama lessons from both the *formal* and the *informal (freespace)* contexts. This allowed me to avoid conflating the visual art lessons and their inherent *pedagogic discourse* with that of the drama lessons.

My *sample* was made up of two *formal* visual art lessons with about 40 Grade 8 learners in each; two *formal* drama lessons with about 40 Grade 8 learners in each; two *informal (freespace)* visual art lessons with about 20 Grade 8 learners in each; and two *informal (freespace)* drama lessons with about 15 Grade 8 learners in each. All lessons observed were revision and/or recap lessons. Furthermore, while the *formal* lessons were presented by *creative arts pedagogues* (PF(VA) and PF(DR)); the *informal (freespace)* were presented and jointly planned by sets of facilitators and practitioners, although there was one principle facilitator (PIF(VA)) and one principle practitioner (PIF(DR)) who tended to lead these lessons. PIF(VA) presented the visual art lessons, while PIF(DR) presented the drama lessons. The difference between facilitators and practitioners is that facilitators are official members of People's Education who partake in a number of People's Education projects and while they might work in the arts are not necessarily trained; while practitioners are not official members of People's Education and are often brought in to work on specific content areas in which facilitators might lack expertise, furthermore, practitioners are trained and work professionally in their field. The division of labour also presented itself with respect to the PFs; where PF(VA) presented the visual art lesson, while (PF(DR) presented the drama lesson.

### 3.3. DATA COLLECTION

The data was collected over two weeks in November 2016. The following qualitative methods were used: textual analysis of curriculum documents and textbook (for the *formal* curriculum), project write-ups and lesson plans (for the *informal* curriculum); participant observation of both the *formal* (visual art and drama) and the *freespace* (visual art and drama) lessons; and interviews with PF(VA), PF(DR) and PIF(VA), PIF(DR). In the case of my classroom observations, I took detailed field notes; which were backed-up by audio

recordings and subsequent transcriptions. With respect to the interviews, again I took detailed notes; which were backed-up by audio recordings and subsequent transcriptions.

I began with an informal textual analysis of curriculum documents and project write-ups, which allowed me to contextualise and consider what I should look for and expect to find in both settings. I then drew up an ExLoD (to which I will later return), which served to sharpen the focus of the data collection processes. After gaining ethical clearance (to which I will return to later) I conducted field observations. I then conducted a brief analysis of my field notes and 8 key themes emerged (see Chapter 4). These key themes served to inform the basis of my interview questions. PF(VA), PF(DR), PIF(VA) and PIF(VA) were all interviewed using the same interview schedule (see Appendix 7).

The concepts identified in my literature review, an initial textual analysis of curriculum documents and project write-ups and the key themes which emerged from my interviews informed the development of my ExLoD; together with my data selection and the comparative component of this research study. The data collected through my observations and interviews comprised its (ExLoD) contents. I.e. data from my observations and interviews were coded into my ExLoD using indicators (see Appendix 3-6).

All processes of data collection were conducted by myself, the researcher; allowing me to focus on the comparative and theoretical components inherent in my research questions.

### 3.4. DATA ANALYSIS

As noted above, data from my observations and interviews were transcribed and then coded into my ExLoD using a table of indicators which I designed myself (see Appendix 2). This table of indicators was in part informed by my textual analysis of curriculum documents, project write-ups (etc.).

This section seeks to provide a description of the ExLoD used to code the data. I will also present motivations as to why my ExLoD presents a model which seeks to vary from a more classical Bernsteinian model such as that developed by other scholars, e.g. Hoadley (2004).

My ExLoD seeks to capture those components inherent to my research question; *pedagogic discourse*, *regulative discourse* and comparability with respect to the *formal* and *informal*

education contexts. It further seeks to provide me with an instrument with which to describe and analyse these components.

As has already been established in Chapter 2, Bernstein's *pedagogic device* is a framework which allows one to describe *pedagogic discourse* that is, how *pedagogic discourse* is realised through top-down structures of social power and control from the ORF through to the PRF; from the *field of production*, through the *field of recontextualisation*, to the *field of reproduction* (the classroom). The *pedagogic device* shows how the production of *pedagogic discourse* is mediated by a *recontextualising principal* (or *recontextualising rules*). These rules set up knowledge boundaries and forms of social control that are realised by the strengths of *classification* and *framing* of both knowledge and *pedagogy* respectively. The *pedagogic device* and Bernstein's theory of *pedagogic discourse* shows how the enactment of *pedagogy* is essentially the realisation of an *instructional discourse* embedded within a *regulative discourse*; that is subject to a *recontextualising principle* (see Appendix 1).

I used the hierarchical principle of the *pedagogic device* (i.e. Bernstein's theory of *pedagogic discourse*) to inform the framework of my ExLoD. First, located in my ExLoD are the two *fields* that I am concerned with, the *field of recontextualisation* and the *field of reproduction*; and the *rules* in the *field of recontextualisation* that shape the *instructional* and *regulative discourses* which in turn comprise the *pedagogic discourse* for a particular curriculum.

In the *field of recontextualisation* the description and analysis of the *instructional discourse* included the following dimensions that arose from the interview data: skills and content knowledge, *pedagogic knowledge*; all of which speak to *epistemic relations* inherent in the *intended* curriculum. Within the *field of recontextualisation* for the description and analysis of the *regulative discourse* I used the following dimensions: *regulative discourse* and art practice, *regulative discourse* and the *ideal learner-knower* and *pedagogic relations*; each of which shapes the *social relations* which would mediate the classroom activity of the *enacted* curriculum. Data sources for each of these dimensions were my interview transcripts which were coded and analysed using the relative strengths of *epistemic* or *social relations* to show where legitimacy, as understood by the *pedagogues* lay before entering their classrooms (i.e. in talking about the *intended* curriculum). To this end I coded the data located in these dimensions by considering the strength of the *epistemic relations* (ER+/-)

for the *instructional discourse* and the strength of the *social relations* (SR+/-) for the *regulative discourse*.

Within the *field of reproduction* the *instructional discourse* was coded and analysed using the following dimensions: selection, sequencing, pacing, *pedagogic evaluation* and *pedagogue talk* (Ptalk); all of which realise the *pedagogic discourse* in classroom activity. Within the *field of reproduction* the *regulative discourse* was coded and analysed using the following dimensions: *pedagogue* (P)-Learner (L) relations; L-L relations; Ptalk-L relations; classroom environment-L relations; each of which shape the moral and expressive order which mediates classroom activity. The analysis of these dimensions sought to show the dynamics of social control and hierarchy between agents, and space (relations); within the *field of reproduction* (classroom activity of the *enacted* curriculum). I coded the data located within these dimensions by considering the strength of *framing* (F+ /F° / F-). The Data source for each of these dimensions was my field notes made during classroom observations.

This same ExLoD was used to code data from interviews with *pedagogues* and from classroom observations in both the *formal* and *informal* classrooms, and from visual art lessons and from drama lessons. This allowed me to consider the comparative component of my research question. Furthermore, this framework allowed me to describe and analyse the *pedagogic discourses* including the *regulative discourses* of my comparable sites using Maton's concept of *epistemic* and *social relations* and Bernstein's concept of *framing* to show how social power and control is manifested in the curricula and *pedagogies* of both the *formal* and the *informal* classroom.<sup>5</sup> Furthermore, this enabled me to consider the function of the *regulative discourse*, not only in the *field of reproduction*, i.e. *framing* of classroom activities; but also how the regulative function, is derived down through the three *fields* of the *pedagogic device* from the *field of production*, through the *field of recontextualisation*, to the *field of reproduction*.

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<sup>5</sup> The first draft of my ExLoD included *classification* values, but post analysing the data and due to space constraints it became clear that *framing* values were the most suited to this research study. Furthermore, it was decided that Maton's LCT (Specialisation) would be more useful for analysing the kind of *knower* privileged in the formal and informal classrooms. In addition, the study focuses strongly on the *regulative discourse*, hence the emphasis on framing values.

I hope to capture this hierarchical principle of the *pedagogic device* in the design of the ExLoD – at least between the *fields of recontextualisation* and *reproduction*.

### 3.5. RESEARCH ETHICS

The ethical considerations for this research study were key with respect to the questions of bias, access to participants and confidentiality. These considerations arise from my work with People's Education where I work as a coordinator and facilitator.

#### 3.5.1. BIAS

It should be declared that I have been a member of this collective since April 2014 and have worked on this particular Vansa project since October 2015, that is, I have functioned as a key developer and driver of the project, along with my colleagues and thus have an invested appreciation for the work of this project. This relationship to the work having the potential to influence bias on my part with respect to this research study. The following were key steps I took towards avoiding bias:

1. I met with my colleagues at People's Education and sought their approval for me to undertake this research study.
2. I set-up a face-to-face meeting with facilitators and *pedagogues* involved in this project to present and explain my intentions.
3. I took leave from the project to focus on my academic work; which meant that I had no involvement with respect to the *freespace* cycle (November) that I intended to observe. It was agreed that I would not participate in any *freespace* sessions, during the course of my research; my presence being that of an observer only.

#### 3.5.2. ACCESS

Access to participants relied heavily on the relationships I had established over the past year. I had informed all participants that I would later use this project as the site of my

research. I furthermore sought access by seeking verbal and written consent (see Appendix 8) from all participants.

### 3.5.3. CONFIDENTIALITY

The question of confidentiality was dealt with through asking the participants to sign consent forms. There was the desire on my side not to betray the mutual trust we had built over the past year. There was also the need to consider the activities of key stakeholders such as VANSA and People's Education. This had already been addressed by the ethos of People's Education which seeks to promote a culture of reflection, critique, research and sharing; of which VANSA and the school were supportive. Also, I sought approval from the project stakeholders with respect to materials used for data analyses e.g. audio-visual recordings.

Ethical Clearance was sought and consent forms were sent out to all relevant stakeholders.

(See Appendix 7)

### 3.6. RESEARCH DESIGN OVER TIME

<b>DATE</b>	<b>SOURCE</b>	<b>RESEARCHER'S ACTIVITY</b>	<b>FORM OF DATA COLLECTION</b>
June-October, 2016	Curriculum documents and textbook (for the <i>formal</i> curriculum), project write-ups and lesson plans (for the <i>informal</i> curriculum);	Textual analysis	First draft of ExLoD
October-November, 2016	Classroom activity	Participant observation	Field notes
November, 2016	Field notes	Generation of themes	Key themes
November, 2016	Key themes	Generation of interview schedule	Interview schedule
December, 2016	Interview transcripts and participant observation field notes	Coding of interview transcripts and participant observation field notes	Final draft of ExLoD

# CHAPTER 4:

## FINDINGS

### 4.1. INTRODUCTION

I begin this chapter by laying out the key themes which emerged from my observations; providing context for the emergence of my interview questions and my analysis. I then look at the analysis of my interview data; this allows me to consider the principles of *legitimation* used by the *pedagogues* in the *field of recontextualisation* which I analysed using Maton's LCT (Specialisation codes) i.e. ER/SR values. This allows me to consider the *intended* curriculum on the part of the *pedagogues* (Ps); each within their own context (i.e. *formal* and *informal* classroom, visual art and drama teaching practice). I then go on to look at the analysis of my observation data; which allows me to consider Bernstein's *framing* values in the *field of reproduction*. This allows me to consider the *enacted* curriculum realised through the emergence of *pedagogic discourses* and *practices* in the 4 different contexts. In the two aforementioned sections, I am concerned with the coding patterns which emerged in both the *field of recontextualisation* and the *field of reproduction*. Towards analysis, I am concerned with how these relate speak to one another, i.e. the inherent relationship between the two *fields*. Most importantly, I am concerned with how the findings with respect to each context (i.e. *formal* and *informal* classroom, visual art and drama teaching practice) compare to one another; and how the differences and contradictions that emerge suggest inherent *regulative discourses* that differently imagine the *ideal learner* or *legitimate knower* (*ideal learner-knower*).

## 4.2. KEY THEMES

Over the course of my observation period certain key themes were brought to light (see Chapter 3). Most of these key themes relate to the teaching of the *creative arts* i.e. the relationship between *pedagogic discourse* and *practice* and art practice and discourse; and how the Ps made sense of this relationship in relation to their own practice and/or positioning. I found this especially interesting because of the lack of experience that Ps bring to the teaching of the *creative arts*; either because of their lack of content or skills knowledge of the *creative arts* on the part of *pedagogues* in the *formal* classroom (PF(VA) and PF(DR)), or because of their lack of content or skills knowledge of *pedagogy* on the part of *pedagogues* in the *informal* classroom (PIF(VA) and PIF(DR)). I identified eight key themes which emerged from my observation data, which I will shortly consider: skills and content knowledge; *pedagogic knowledge*; the *regulative discourse* and art practice; the *regulative discourse* and the *ideal learner-knower*; *pedagogic relations*; non-attendance; and evaluation practices. I used these key themes as the basis for formulating my interview questions which I discuss after this section.

### 4.2.1. SKILLS AND CONTENT KNOWLEDGE (ER)

The question of *creative arts* skills and content knowledge relates mostly to the *pedagogues* of the *formal* (PF(VA) and PF(DR)) arts classroom; who from the start of the *freespace* intervention were open about their lack of expertise in this subject. In this context, all of the *pedagogues* (teachers) of this subject possess skills and content knowledge in other subjects and/or disciplinary areas; but due to the shortage of *creative arts pedagogues* in working class schools, they have come to teach *creative arts* on a volunteer basis and not because of their expertise. That said, while there are various Department of Basic Education initiated workshops on the teaching of the *creative arts*, not all of the *pedagogues* interviewed in this research had participated fully in these workshop series. To this end, *pedagogues* have had to rely on the CAPS regulated textbook as the only source of information and guide on the subject. Ps were observed to have drawn lessons and also, the exam, directly from the textbook. Their reliance on the textbook as the only legitimate source of art skills and content knowledge gives rise to skills and content knowledge of the *pedagogues* serving as

a key theme in this study. *Pedagogues* in the *formal* classrooms were observed as being unable to present lessons informed by sources outside of the textbook. However, overall, while the textbook as the dominant source of skills and content knowledge; *pedagogues* in the *formal* classroom were observed to use the textbook more as a source guidance with respect to units and learning outcomes rather than as the sole source of information on knowledge about the subject. For example, PF(VA) was observed getting key concepts such as *negative* and *positive* wrong, but using the terms nonetheless. The question here is whether PF(VA) had in fact read and understood the textbook as a source for his/her skills and content knowledge or merely as a suggestion for learning outcomes.

Furthermore, as in the case of PF(DR)'s use of a highly elaborated code, the question becomes whether PF(DR) is in fact able to relate key drama concepts to everyday concepts in order to make the subject accessible to learners. Or whether her/his use of the elaborated codes serves to mask her/his own inability to have fully grasped key concepts.

And finally, the *informal* classroom *evaluation* offered by both PF(VA) and PF(DR) failed to unpack or make the key concepts and/or practices accessible to Ls. Rather, PF(VA) and PF(DR) were only able to say when Ls were right and/or wrong in accordance with the exam memorandum that they used to guide the revision lessons that I observed. This would suggest that PF(VA) and PF(DR) may have set the exam straight from the textbook, rather than through their own engagement with and/or understanding of creative art skills and content knowledge.

#### 4.2.2. PEDAGOGIC KNOWLEDGE (ER/SR)

##### *Classroom experience*

The question *pedagogic knowledge* relates mostly to the *pedagogues* of the *informal* and *formal* (PIF(VA) and PIF(DR)) arts classroom; who from the start of the *freespace* intervention were open about their lack of expertise in *formal* classroom practice. Only four out of ten of the *freespace* facilitators who have worked on the project throughout the year have *formal* classroom experience (one was a trained *pedagogue* in the subject English) while the others having gained experience as visual art and/or drama *pedagogues* outside of

the *formal* classroom. And so the question of *pedagogic knowledge* relates particularly to *freespace* facilitators and practitioners. This question arose out of the selected observations that I was able to make during my field observations.

### *Classroom discipline*

Most noticeably, the question of classroom discipline and the ability of PIFs to communicate orderliness (correct and manage classroom behaviour) was a key theme that emerged from most of my observations. PIF(VA)s, in particular, were observed as being unable to instil a sense of classroom discipline and orderliness (this relates to the *regulative discourse*) into their lessons; for example, time was lost as Ls to settled down and listened to PIF(VA)'s instruction. I would attest much of this observation to *freespace* principles which seek to deliberately breakdown the power relations between *pedagogues* and learners, facilitators and participants; in line with *popular education* discourse, and its inherent ideology.

### *Failure to elaborate on key concepts and use pedagogic evaluation to check Ls' understanding*

Classroom discipline issues aside, the logic of the *informal* lessons i.e. the *enacted* curriculum seemed abstract; with little time and emphasis given to elaborating key concepts. Furthermore, while both *restricted* and *elaborated codes* were observed; the elaborated code was for the most part observed to be presented as a matter of fact, with little effort to further engage and/or unpack the concepts in ways that would not only be accessible to Ls but allow them to think critically both about their art practice and society. This relates also to the lack of *informal pedagogic evaluation*, particularly in the case of the *freespace* visual art lesson.

#### 4.2.3. THE REGULATIVE DISCOURSE AND ART PRACTICE (SR)

The strong *framing* of the *instructional discourse* within the *field of reproduction* within both the visual art and drama lessons of the *formal* classroom was observed as being rather

authoritarian; i.e. the *regulative discourse* within the *formal* classroom is one which stems from authoritarianism, the authority of PF and the idea that PF is always right. While the reasons for this will be unpacked in subsequent sections and again in Chapter 5, it does suggest that Ps might be compensating both for what may be the subversion of PF authority on the part of Ls and PFs' lack in skills and content knowledge.

In the case of the *formal* classroom, this authoritarian (F+) *instructional discourse* (ID) undermines the supposedly valued art practice discourse; which seeks to foster freedom of creative expression and diversity in art-making practices, i.e. RD = F- which was an ideal of the *intended* curriculum. This was further compounded by the F+ classroom layout and the agency or lack thereof which meant that PFs failed to create a creative learning environment. That said, it was observed that the opposite is true in the case of *freespace*; where the seeming lack of discipline and weaker *framing* on the part of PIFs, i.e. ID = F- was an ideal of the *intended* curriculum, and their agency in changing the layout of the classroom, are interpreted as a deliberate attempt to allow for creative expression, therefore RD = F+.

#### 4.2.4. THE REGULATIVE DISCOURSE AND THE IDEAL LEARNER-KNOWER (SR)

The question of the relationship between the *regulative discourse* and art practice brings to mind the question of the *ideal learner-knower*. Within the authoritarian *regulative discourse* of the *formal* classroom, there seemed to be a disjuncture between the ideal of a 'creative and critical problem solver' as laid out within CAPS curriculum documents; and what was observed to be the expectation that Ls would reproduce skills and content knowledge through obedience and rote learning. This left little room for L creative diversity and criticality.

On the other hand, the *regulative discourse of freespace pedagogy* and principles points towards the idea that all Ls have creative potential and are natural (*born*) artists that are *legitimate knowers* in their own right. This was evidenced by the manner in which L agency was encouraged through voluntary participation and giving them the freedom to create following their own desires.

#### 4.2.5. PEDAGOGIC RELATIONS

While L-L relations were observed to be strongly framed by Ls throughout my observations (of both the *formal* classroom and *freespace*), with Ls seen to be uniting as a collective force in the face of *pedagogic authority*, in addition they borrowed materials and notes from one another or helped one another with skills and content knowledge. However, variance was observed with respect to P-L relations (both within the *formal* classroom and within *freespace*).

Within the context of the *formal* classroom; P-L relations for PF(VA) in the visual arts lesson were coded F+, while for PF(DR) in the drama lesson were coded F-. Within the context of *freespace*; P- L relations for PIF(VA) in the visual arts lesson were coded F-, while for PIF(DR) in the drama lesson were coded F+. I suggest at this stage that this variance points towards differentiated understandings of the *regulative discourse* and the *ideal learner-knower* embedded within each context. I also suggest that it points towards a question of familiarity and language (medium of instruction) within each context between Ps and Ls; i.e. how well Ps and L know one another and how well they are able to communicate with one another by means of a shared language (where the school community was largely Xhosa speaking, while most *freespace pedagogues* were English speaking).

#### 4.2.6. NON-ATTENDANCE

On several occasions throughout the course of the year leading up to my observations and on occasion during my observations, Ps were absent and lessons were unceremoniously cancelled without due notice. Briefly, the question of non-attendance, both within the context of the *formal* classroom and *freespace* (on the part of both P and L) raised for me the question of dedicated time (what Bernstein calls 'specialised' time (...)) in order to attain curriculum objectives. It also raised for me the question of the relative importance given to the observation of specialised time and the priority given to the *creative arts* as a subject.

#### 4.2.7. EVALUATION

The issue of evaluation relates to *evaluative rules* in the *field of reproduction*. Within the context of the *formal* classroom; the question is the relationship between the observed revision lesson, the upcoming exam (which served to inform the revision lesson) and the *informal* use of evaluation (*pedagogic evaluation*) for both visual art and drama classrooms. Within the context of *freespace*; the question was the relationship between the observed lessons and the *freespace* methodology - bearing in mind that key amongst *freespace* principles is that Ps do not believe in neither *formal* nor *informal* assessment (*pedagogic evaluation*). Within both contexts, what is of educational concern is what were the Ls intended to have walked away with in terms of visual art and drama skills and content knowledge and to what extent were the *recognition* and *realisation rules* for producing these made explicit.

#### 4.3. THE FIELD OF RECONTEXTUALISATION

The *field of recontextualisation* accounts for the construction of the *intended* curriculum on the part of Ps. Within the context of this research study, I am concerned not only with how Ps conceive of their practice and the relationship to the specific subjects which they teach and/or facilitate; but furthermore, I am concerned with the value Ps place, differentially, on the *epistemic* and *social relations* form the basis of *legitimation* of their subjects (curriculum knowledge) and teaching practice. This will allow me insight into what Ps value most, the *epistemic* or *social relations*; which will enhance my understanding of what counts as the basis of *legitimation* for what the *pedagogues* intend to do in their classrooms, including their visioning of the *ideal learner-knower* for Ps.

Briefly (refer to Chapter 3), the *field of recontextualisation* as presented in my ExLoD accounts for both the *instructional* and *regulative discourse*, of the *intended* curriculum. The dimensions in each of these discourses informed my interview questions. Furthermore, I designed the ExLoD such that the *framing* values of the *instructional discourse* accounts for the strength of the *epistemic relations*; while the *framing* values of the *regulative discourse* accounts for the strength of *social relations*.

#### 4.3.1. NOTES FOR INTERVIEW DATA

I took the key themes described above that had emerged from my observation data and turned them into interview questions for the *pedagogues* in this research study. (See Appendix 7 for interview schedule.) In this section I present the findings from my interview data. I used this data to analyse the dimensions of the *field of recontextualisation*. As explained in Chapter 3, I developed an ExLoD that allowed me to code the interview data using Maton's LCT (Specialisation), i.e. ER/SR values (refer to ExLoD in Appendix 3 and 5).

#### 4.4. FIELD OF REPRODUCTION

*Pedagogic activity* takes place in the *field of reproduction*. Here, I was concerned particularly with the social interactions (*pedagogic relations*) in the classroom and dynamics of control related to classroom activity. I coded my findings using *framing* values. Where P was observed as applying strong control over Ls, or where P talk, the classroom environment and allocated time served to control rather than curate L experiences I coded that as F+; where this was not the case and more control was delegated to Ls I coded that as F-; and where no *pedagogic activity* was evidenced I coded that as F0 (refer to ExLoD in the Appendix 4 and 6).

#### 4.4.1. NOTES FOR OBSERVATION DATA

As noted in Chapter 3, my observations took place over the course of a week in November; each of the observed lessons were either revision lessons in preparation for the then upcoming exams in the case of the *formal* classroom or were recap lessons in the case of the *informal* classroom, providing a focus on the *evaluative rules*.

#### 4.5. THE *FORMAL* CLASSROOM

##### 4.5.1. VISUAL ARTS

##### 4.5.1.1. INTERVIEW DATA FOR THE *FORMAL* VISUAL ARTS CLASSROOM

*Instructional discourse*

FIELD OF RECONTEXTUALISATION	INSTRUCTIONAL DISCOURSE	DIMENSIONS	PF(VA)			
			ER+	ER-	SR+	SR-
			Skills and content knowledge		ER-	
<i>Pedagogic knowledge</i>		ER-				

The *instructional discourse* for the *intended* curriculum on the part of PF(VA) was coded as having weak *epistemic relations* (ER-). This was the case for skills and content knowledge and also for *pedagogic knowledge*. With respect to skills and content knowledge PF(VA)'s response to the interview question is an admittance that s/he is not an artist and that her/his skills and content knowledge are very limited, not understanding the intentions of the Creative Arts Curriculum objectives nor the discourse of the visual arts. S/he is cited saying that, "it is intimidating to teach a subject you're not qualified for" (ER-). S/he also goes on to say that s/he didn't find the textbook very useful and as a result had to resort to finding examples outside of the classroom and/or the subject area in order to make sense of the subject (ER-).

With respect to *pedagogic knowledge*, PF(VA) is noted saying that it is often easier to progress through the lessons when Ls "know it better"; by "it" s/he is referring to the skills or content area. Later PF(VA) describes her/his *pedagogic* style as being learner-centred. These responses indicate to me that PF(VA) takes her/his cues with respect to *pedagogic activity* on the basis of where Ls are located within a particular skills and/or content area; i.e. working with what Ls know (SR+) rather than aiming to give Ls access to new skills and content knowledge (ER+), regardless of where they might be located within a particular skills and/or content area (SR-). Here, *pedagogic activity* is *legitimated* more by the *social relations* (SR+) than the *epistemic relations* (ER-) of the curriculum (knowledge) subject.

*Regulative discourse*

FIELD OF RECONTEXTUALISATION	DIMENSIONS	PF(VA)			
		ER+	ER-	SR+	SR-
		REGULATIVE DISCOURSE	Regulative discourse and art practice		
Regulative discourse and the ideal learner				SR+	
<i>Pedagogic relations</i>				SR+	

The *regulative discourse* for the *intended* curriculum on the part of PF(VA) was coded as having strong *social relations* (SR+). With respect to the *regulative discourse* and art practice; PF(VA) speaks of allowing Ls a freedom of expression and an unwillingness on her/his part to discourage Ls in any way, or “make them feel uncomfortable”. This points towards SR+. In the case of the *regulative discourse* and the *ideal learner-knower*, PF(VA) speaks of a learner who is creative, expressive, interactive (SR+) but not disruptive. PF(VA) describes the community s/he aims for within her/his classroom as respectful, where Ls are comfortable with another and eager to learn (SR+). The sentiments of collegiality and/or cooperativeness (SR+) point toward an L who sees themselves as part of wider community of fellow classmates. This is coupled with PF(VA)’s description of the *pedagogic relations* between P-Ls and L-L as one mirroring the *social relations* within the school; of familiarity, and positive relations between Ps-Ls across the entire school (SR+). These descriptions suggest that PF(VA)’s idea of an *ideal learner-knower* points towards a stronger emphasis upon the social (*pedagogic*) relations between *knowers* in the field rather than *epistemic relations* related to having the correct methods and content knowledge.

Based on this analysis of the data it can be said that, despite the *formal* context, PF(VA)’s *intended* curriculum exhibits weak *epistemic relations* (ER-) and strong *social relations* (SR+). PF(VA) placing more emphasis on the *social relations* speaks to a *knower* code which allows for the basis for legitimacy for PF(VA) to lie in the strength of *social relations*.

#### 4.5.1.2. OBSERVATION DATA FOR THE *FORMAL* VISUAL ARTS CLASSROOM

It suffices to mention that these revision lessons took place in the broader context of the school which was in its entirety engaged in revision work. Furthermore, that the observed revision lesson were directly informed by the then upcoming exam paper, where PF(VA) and PV(DR) were observed carrying a copy of the exam into the classroom. That said, it is understood that Ls were expected to be familiar with the contents presented.

To recap, the *pedagogic activity* within this observed lesson centred on the use of lines, shapes and space in two drawings. Ls were expected to provide a description of these elements and how they were used in Drawings A and B. Ls were expected to note down their answers (i.e. complete the task) in the form of a table as instructed by PF(VA). Ls were encouraged to work in groups and to share their responses; Ls were also expected to note down the answers provided by PF(VA). (See Appendix 11)

#### *Instructional discourse*

FIELD OF REPRODUCTION	INSTRUCTIONAL DISCOURSE	DIMENSIONS	FVA	
		Selection		
	Sequencing			F+
	Pacing			F+
	<i>Pedagogic evaluation</i>			F+
	P Talk (restricted and elaborated codes)	F-		

It was observed that the selection, sequencing, pacing and *pedagogic evaluation* were all F+, with PF(VA) displaying much control in this regard. For instance with *pedagogic evaluation* PF(VA) insisted that Ls write down the responses that PF(VA) had her/himself provided. However, Ptalk was observed as being F0 with it being highly *restricted* rather than *elaborated*. For instance while PF(VA) would use the desired terminology her/his interpretation of the terminology was highly *restricted* (based on common sense) with respect to the use of space. For example, PF(VA) incorrectly described *negative* space as meaning one which evoked negative feelings such as sadness rather than an empty space,

and positive space as meaning one which evoked positive feelings such as joy rather than a filled up space within a given visual text.

*Regulative discourse*

FIELD OF REPRODUCTION	REGULATIVE DISCOURSE	DIMENSIONS		
		FVA		
		P-learners (L) relations		F+
		L-L relations		F+
		P talk-L relation	F-	
		Classroom environment-L relation	F-	

P-L relations were observed as being F+ with PF(VA) in control. PF(VA) was observed as being rather authoritarian; insisting on obedience and at some point in the lesson saying that she does not tolerate Ls who do not listen or respect their elders. It was clear that PF(VA) was the only authority in the room. In the same breath, L and L relations were also observed as being F+. Ls seemed to have established a strong camaraderie amongst themselves; often borrowing from one another and signalling to one another when PF(VA) gave incorrect information. P talk and L relations were noticeably F-; despite PF(VA)'s attempt to exert authority, Ls did not seem to take PF(VA) too seriously. Classroom environment- L relations were also noticeably F- with the desks and chairs (typically in rows facing the front and sometime in rows which faced one another) in the classroom never being rearranged to suit the lesson. Presumably because Ls stayed in the same class with different subject Ps moving in and out throughout the day. The classroom environment did not shape the learning in any new way.

4.5.1.3 SUMMARY OF FINDINGS RELATING TO THE *FORMAL* VISUAL ARTS CLASSROOM

With respect to the *instructional discourses* of the *formal* visual arts classroom; there seems to be a contradiction between weak *epistemic relations* (ER-) (and by implication, strong *social relations* (SR+)) in the *field of recontextualisation* and F+ of the ID of the *field of reproduction*. However, a dominant weighting of ER- of the *instructional discourse* of the

*intended* curriculum (in the *field of recontextualisation*) might also account for the weak *framing* (F-) of Ptalk on the *enacted* curriculum. With respect to the *regulative discourse*; there seems to be a correlation between SR+ (and by implication, ER-) in the *field of recontextualisation* and F- of Ptalk-L relations, and classroom environment-L relations in the *enacted* curriculum. While the dominant weighting of SR+ of the *regulative discourse* (in the *field of recontextualisation*) seems to account the F+ of P- L relations and L- L relations.

#### 4.5.2. DRAMA

##### 4.5.2.1. INTERVIEW DATA FOR THE *FORMAL* DRAMA CLASSROOM

###### *Instructional discourse*

FIELD OF RECONTEXTUALISATION		DIMENSIONS	PF(DR)			
			ER+	ER-	SR+	SR-
			INSTRUCTIONAL DISCOURSE	Skills and content knowledge		ER-
<i>Pedagogic knowledge</i>	ER+					

PF(DR)'s responses with respect to the *instructional discourse* show variance in the *epistemic relations*. PF(DR) suggests weak *epistemic relations* (ER-) with respect to the question of skills and content knowledge, and strong *epistemic relations* (ER+) with respect to the question of *pedagogic knowledge*. In the case of the latter PF(DR) speaks of how s/he makes use of the current textbook and even encourages Ls to seek out other textbooks to serve as a guide with respect to procedural elements of artistic practice (ER+). PF(DR) further stresses the need for clearly set out objectives (ER+) as well as a reflective session for each lesson (ER+). PF(DR) also speaks of how s/he sets out written tasks for each lesson (ER+), where Ls are encouraged to work individually.

*Regulative discourse*

<b>FIELD OF RECONTEXTUALISATION</b>		<b>DIMENSIONS</b>	<b>PF(DR)</b>			
			<b>ER+</b>	<b>ER-</b>	<b>SR+</b>	<b>SR-</b>
	<b>REGULATIVE DISCOURSE</b>	Regulative discourse and art practice			SR+	
		Regulative discourse and the ideal learner			SR+	
<i>Pedagogic relations</i>				SR+		

The *regulative discourse* in this context displays the intention of strong *social relations* (SR+). In all three dimensions, PF(DR) stresses the desire for collegiality and cooperativeness, alongside correct behaviour and an eagerness to learn on the part of Ls (SR+). With respect to the *social relations* in general, PF(DR) speaks of how s/he's observed how Ls are protective of one another in class (SR+); something which s/he takes pride in.

Based on this analysis of the data it can be said that PF(DR)'s *intended* curriculum exhibits both weak (ER-) and strong (ER+) *epistemic relations* and strong *social relations* (SR+). While PF(DR) places more emphasis on the *epistemic relations* with respect to *pedagogic knowledge* and/or *activity*; in general, it can be said that PF(DR)'s emphasis on the social (*pedagogic*) relations suggest that a *knower* code is the basis for legitimacy for how PF(DR) understands and teaches drama.

4.5.2.2. OBSERVATION DATA FOR THE *FORMAL* DRAMA CLASSROOM

To recap, this lesson centred on drama specific terminology. The *pedagogic activity* within this lesson involved Ls copying from the board what PF(DR) had jotted down. Ls did not engage in other kinds of activity such as group work or classroom discussions. (See Appendix 12)

*Instructional discourse*

FIELD OF REPRODUCTION		DIMENSIONS	FDR		
			INSTRUCTIONAL DISCOURSE	Selection	
Sequencing				F+	
Pacing				F+	
<i>Pedagogic evaluation</i>				F+	
P Talk (restricted and elaborated codes)				F+	

The entire *instructional discourse*; selection, sequencing, pacing, *pedagogic evaluation* and Ptalk were observed to be F+. Ls were actively discouraged from swaying the direction of the lesson off the lesson plan; with PF(DR) (back turned away from the class) instructing Ls directly from the board. Ptalk was also highly elaborated with very little of the *restricted* code entering the discourse even if it was to scaffold a specific area of content or definition which Ls did not understand. PF(DR) seemed content with steamrolling ahead using the desired drama specific terminology.

*Regulative discourse*

FIELD OF REPRODUCTION		DIMENSIONS	FDR		
			REGULATIVE DISCOURSE	P-learners (L) relations	F-
L-L relations				F+	
P talk-L relation	F-				
Classroom environment-L relation	F-				

Unlike PF(VA) in the visual arts lesson, PF(DR)'s exertion of authority was not so readily received by Ls; with P-L relations being observed as F- in favour of Ls. Ls did not respond as desired to PF(DR)'s authority but instead seemed to turn into ridicule, with one of the Ls frequently mimicking PF(DR)'s reprimand and talk. And while the *instructional discourse* was observed as F+, Ls were observed having their own conversations and doing their own thing (engaged in other activities outside of lesson objectives) while making sure to copy off of the board. This observed rebellion or subversion of P authority was observed in L-L relations which were marked as F+. For instance when PF(DR) would reprimand one of the Ls, the

others would mimic that interaction and laugh it off; this seemed to let the reprimanded L know that s/he was not alone and that s/he need not take the reprimand seriously. Ls were also observed as readily allowing each other to copy from each other. Much of what was observed as classroom banter came from the Ls. P-talk- L relation, together with classroom environment- L relations, much like in the case of PF(VA) and visual art lesson were observed as being F-.

#### 4.5.2.3. SUMMARY OF FINDINGS RELATING TO THE *FORMAL* DRAMA CLASSROOM

Without wanting to discount the discursive, the realisation of the *instructional discourse* in the *fields of recontextualisation (intended curriculum)* and *reproduction (enacted curriculum)* suggests a correlation between the ER+ of *pedagogic knowledge* in the *field of recontextualisation* and the F+ of all dimensions of the *instructional discourse* in the *field of reproduction*. There is however a divergence between the *intended* and *enacted* curricula when one considers how the *regulative discourse* gets translated across the *fields*; where the SR+ of the *intended* curriculum contradicts the F- of P-L relations, P-talk-L relations and furthermore classroom environment-L relations of the *enacted* curriculum. These correlations I would argue are mediated by the *recontextualising principles*, while the divergences are mediated by a *discursive gap*.

#### 4.6. THE *INFORMAL* CLASSROOM

##### 4.6.1. VISUAL ARTS

##### 4.6.1.1. INTERVIEW DATA FOR THE *INFORMAL* VISUAL ARTS CLASSROOM

*Instructional discourse*

FIELD OF RECONTEXTUALISATION		DIMENSIONS	PIF(VA)			
			ER+	ER-	SR+	SR-
			INSTRUCTIONAL DISCOURSE	Skills and content knowledge		ER-
<i>Pedagogic knowledge</i>	ER+					

PIF(VA)'s response to the question of skills and content knowledge focuses heavily on *social relations*. PIF(VA) speaks of motivation and commitment on the part of the L; the challenge of being responsible for the relationship between L and PIF(VA) and her/his difficulty in assuming an identity as *pedagogue*, authority in the classroom; and not being a qualified *pedagogue*; these suggesting weak *epistemic relations* (ER-) with respect to skills and content knowledge. However, PIF(VA)'s response to the question of *pedagogic knowledge* points towards strong *epistemic relations*. S/he speaks of the need to provide adequate examples, allowing Ls to understand both the task at hand and the content by which it is informed, the need to set up outcomes and objectives and the need for her/him to understand the *creative arts* in this context as a school subject; all of which points towards strong *epistemic relations* (ER+).

*Regulative discourse*

FIELD OF RECONTEXTUALISATION		DIMENSIONS	PIF(VA)			
			ER+	ER-	SR+	SR-
			REGULATIVE DISCOURSE	Regulative discourse and art practice		
Regulative discourse and the ideal learner				SR+		
<i>Pedagogic relations</i>				SR+		

The *regulative discourse* of the visual arts' *intended* curriculum points towards strong *social relations* (SR+). With respect to the *regulative discourse* and art practice, PIF(VA) speaks of the need to ensure that examples and materials provided do not dictate the creative tastes and impulses of Ls; that Ls should be allowed to create freely (SR+). While PIF(VA)'s response to the question of the *regulative discourse* and the *ideal learner-knower* speaks of Ls who want to be artists, want to explore and want to be creative; pointing toward an ideal *knower* who embodies in their person the specialised identity and attributes required to become a legitimate artist (SR+).

Based on this analysis of the data it can be said that PIF(VA)'s *intended* curriculum exhibits both weak (ER-) and strong (ER+) *epistemic relations* and strong *social relations* (SR+). While PIF(VA) places more emphasis on the *epistemic relations* with respect to *pedagogic knowledge* and/or *activity*; in general, it can be said that PIF(VA)'s emphasis on the *social relations* suggest a *knower* code in which the basis of *legitimation* for PIF(VA) lies in the strength of the social relation between the *knower* and the knowledge or artistic practice.

#### 4.6.1.2. OBSERVATION DATA FOR THE *INFORMAL* VISUAL ARTS CLASSROOM

It is important to note that in line with *freespace* principles, these sessions were voluntary; that is, Ls did not have to stay behind if they chose not to. Furthermore, that these sessions were intended to not only recap but to reflect on *freespace* as a set of principles and too as a methodology.

While more is said in the course of this chapter, suffice it to say that the *informal* visual art sessions were deliberately inter and intra-disciplinary. Here the emphasis was a reflection on the *freespace* principle of diversity and community toward collective knowledge (art) making for both PIF(VA) and PIF(DR).

### Instructional discourse

FIELD OF REPRODUCTION		DIMENSIONS	IFVA		
INSTRUCTIONAL DISCOURSE		Selection	F-		
		Sequencing	F-		
		Pacing	F-		
		<i>Pedagogic evaluation</i>		F°	
		P Talk (restricted and elaborated codes)			F+

While the introductory and discursive sections of the lesson were indeed F+ by PIF(VA); the generative part of the lesson was observed as being F- where the selection, sequencing and pacing were determined almost entirely by Ls. Within the *freespace* boundary, Ls were allowed to make their selections with respect to what they wanted to work with; together with their own sequencing and pacing. *Pedagogic evaluation* was observed as being totally absent, F°; this is because *freespace* principles discourage the idea that creativity can be judged as right or wrong. Ptalk was however, observed as being F+. With PIF(VA) using the *elaborated code* to present contents and only using the *restricted* to explain but then reverting back to the *elaborated code* once Ls were noted as understanding the contents. For instance when unpacking the idea of spontaneity and *improvisation* within *freespace* PIF(VA) uses the word *freestyle* to explain to Ls but then quickly reverts back to the term *improvisation*.

### Regulative discourse

FIELD OF REPRODUCTION		DIMENSIONS	IFVA		
REGULATIVE DISCOURSE		P-learners (L) relations	F-		
		L-L relations			F+
		P talk-L relation			F+
		Classroom environment-L relation			F+

P-L relations for the *freespace* visual arts lesson was observed as being F-; with Ps deliberately removing themselves as authority in the classroom. Ls were observed as understanding that while PIF(VA) was to be listened to and respected as in all classrooms, Ls

could offer responses that resonated with them (reflected their agency and identities) without the responses having to be correct and that Ls had a say in the direction of their activities. This was made evident by the willingness on the Ls to offer responses and their agency in directing their *freespace* activity. L-L relations, Ptalk-L relations, and classroom environment-L relations were all observed as being F+. In the case of L-L relations, Ls were observed giving each other instructions, reprimand and guidance. With respect to Ptalk-L relations, while Ls felt relatively free to give responses and explore at their own will; Ls responded positively to PIF(VA)'s instructions and guidance. Classroom environment-L relations were marked as F+ because of the way part of the *freespace* ritual involved moving the desks to the side, sweeping the classroom; so that the room might not only feel like a new space but also so that there was enough room for creative and physical movement and/or activity.

#### 4.6.1.3. SUMMARY OF FINDINGS RELATING TO THE *INFORMAL* VISUAL ARTS CLASSROOM

With respect to the *instructional discourses* of the *informal* visual arts classroom there seems to be some discrepancy; where ER- underpinning skills and content knowledge sits in contrast to F+ of Ptalk and where ER+ underpinning *pedagogic knowledge* sits in contrast to F- of selection, sequencing and pacing. This would suggest a discrepancy between the *intended* and *enacted* curricula. On the other hand, there is correlation between the *regulative discourses* of the *field of recontextualisation* and the *field of reproduction*; where the dominant weighting of SR+ in the *intended* (of the *field of recontextualisation*) does correlate with F+ of L-L relations, Ptalk-L-L relations, and classroom environment-L-L relations. Given the principles of *freespace*, one would argue that the SR+ of the *regulative discourse* in the *field of recontextualisation* does correlate with the F- of P-L-L relations in the *enacted* curriculum (of the *field of reproduction*); where Ls were encouraged to take up familiar (non-hierarchical) relationships with the *pedagogue*, P.

4.6.2. DRAMA

4.6.2.1. INTERVIEW DATA FOR THE *INFORMAL* DRAMA CLASSROOM

*Instructional discourse*

FIELD OF RECONTEXTUALISATION		DIMENSIONS	PIF(DR)			
			ER+	ER-	SR+	SR-
			INSTRUCTIONAL DISCOURSE	Skills and content knowledge	ER+	
<i>Pedagogic knowledge</i>	ER+					

PIF(DR)'s responses for the *instructional discourse* indicate strong *epistemic relations* (ER+) for both skills and content knowledge and *pedagogic knowledge*. PIF(DR) speaks of needing to draw on her/his own skills set and professional experience as practitioner and *pedagogue* of the dramatic arts (ER+) in setting up the contents and activities of the lesson. PIF(DR) also speaks of needing to draw on what Ls know and linking that knowledge to the objectives of the lesson (ER+). PIF(DR) stresses the importance of using jargon and correct procedure (ER+) in this subject.

*Regulative discourse*

FIELD OF RECONTEXTUALISATION		DIMENSIONS	PIF(DR)			
			ER+	ER-	SR+	SR-
			REGULATIVE DISCOURSE	Regulative discourse and art practice		
Regulative discourse and the ideal learner				SR+		
<i>Pedagogic relations</i>				SR+		

Much like the other responses, PIF(DR)'s responses to the questions relating to the *regulative discourse* in this context indicates *legitimation* of her/his practice through strong *social relations* (SR+). Most interestingly, PIF(DR) suggests that being the right kind of *knower* begins with her/him (SR+), saying that it is important that s/he be vulnerable thus modelling to Ls this key component of dramatic performance. Also, with respect to *social relations* in the classroom, PIF(DR) indicates that workshop often works better when Ls have a lot in common with respect to gender and/or background (personal attributes) (SR+), making vulnerability a lot easier.

Based on this analysis of the data it can be said that PIF(DR)'s *intended* curriculum exhibits strong (ER+) *epistemic relations* and strong *social relations* (SR+). In general it can be said that PIF(DR)'s emphasis on both the *epistemic* and *social relations*, speaks to an elite code which means that PIF(DR) believes that *knowers* must become specialised in terms of what they know and who they are in order to succeed Drama.

#### 4.6.2.2. OBSERVATION DATA FOR THE *INFORMAL* DRAMA CLASSROOM

Here the emphasis was on the *freespace* methodology of spontaneity, and improvisation. These sessions were deliberately not interdisciplinary, in order to allow Ls time to fully contend with one area of content.

##### *Instructional discourse*

FIELD OF REPRODUCTION	INSTRUCTIONAL DISCOURSE	DIMENSIONS	IFDR	
		Selection		
	Sequencing			F+
	Pacing			F+
	<i>Pedagogic evaluation</i>			F+
	P Talk (restricted and elaborated codes)			F+

Much like PF(DR) and the *formal* classroom of the drama lesson, this *freespace* drama lesson was observed as being F+ with respect to the *instructional discourse*. The selection, sequencing and pacing of the lesson activities were strongly controlled by PIF(R). Each activity and section clearly marked off from the previous one; even the merging of the two skits was done at the directive of PIF(DR)s. PIF(DR)s also provided *pedagogic evaluation* where they sought repeat the activity and/or instructions until all Ls got them right. Furthermore, Ptalk was of the elaborated code with little of the *restricted code* entering the lesson; here PIF(DR)s seemed to prefer to use terminology from other Drama mediums such as television or film rather than move outside of the discipline in an attempt to explain certain concepts. For instances in one of the warm-up exercises which centred on character development PIF(DR)s used examples from television soap operas in order to get their point across rather than, say someone in the classroom or someone that Ls had a real life experience of, as in a *pedagogue*.

#### *Regulative discourse*

FIELD OF REPRODUCTION	REGULATIVE DISCOURSE	DIMENSIONS	PIF(DR)		
		P-learners (L) relations			F+
L-L relations			F+		
P talk-L relation			F+		
Classroom environment-L relation			F+		

Unlike the *formal* classroom visual art and drama lesson and too, unlike the *freespace* visual arts lesson; the entire *regulative discourse* of the *freespace* drama lesson was observed as being F+ by PIF(DR). P-L relations, L-L relations, Ptalk-L relations and too, classroom environment-L relations were in the observed control of P. Ls displayed a respect for PIF(DR) allowing PIF(DR) to lead the classroom and also, following PIF(DR)s' instruction with little resistance, that is, Ls displayed an eagerness to obey PIF(DR)s. Ls also sought guidance from one another and were observed taking cues from one another. Finally, as is the ritual of *freespace*, the classroom environment acted upon the Ls in that the space was cleared for creative and dramatic movement as part of the lesson, that is, the creation of a specialised space for specialised activity.

#### 4.6.2.3. SUMMARY OF FINDINGS RELATING TO THE *INFORMAL* DRAMA CLASSROOM

With respect to both the *instructional* and *regulative discourses* of the *fields of recontextualisation* and *reproduction* (i.e. the *intended* curriculum and its realisation in the *enacted* curriculum); there seems to be a direct correlation with respect to all dimensions. The strong ER+ and SR+ in the *field of recontextualisation* correlate with the F+ of all dimensions of the *pedagogic discourse* in the *field of reproduction*.

#### 4.3. SUMMARY OF THE FINDINGS

A summary of the findings illuminates some correlations and some contradictions between the *intended* (the *field of recontextualisation*) and the *enacted* curriculum (the *field of reproduction*). It is noteworthy that these correlations and contradictions were determined consistently by their contexts (i.e. the *formal* and *informal* classroom). My analysis is particularly concerned with the relationship between the *regulative discourse* of the *field of recontextualisation* (the values of the *social relations* thereof) and the *regulative discourse* of the *field of reproduction* (the *framing* value thereof).

**HIGH LEVEL  
SUMMARY TABLE OF  
FINDINGS**

		FORMAL CLASSROOM		INFORMAL CLASSROOM	
		VA	DR	VA	DR
<i>FIELD OF RECONTEXTUALISATION (INTENDED CURRICULUM)</i>	ID	ER- ER-	ER+ ER-	ER+ ER-	ER+ ER+
	R D	SR+ SR+ SR+	SR+ SR+ SR+	SR+ SR+ SR+	SR+ SR+ SR+
<i>FIELD OF REPRODUCTION (ENACTED CURRICULUM)</i>	ID	F+ F+ F+ F+ F-	F+ F+ F+ F+ F+	F- F- F- F°	F+ F+ F+ F+ F+ F+
	R D	F+ F+ F- F-	F- F- F- F+	F- F+ F+ F+	F+ F+ F+ F+

See Appendices 1-3 for full descriptions.

# CHAPTER 5:

## ANALYSIS AND DISCUSSION

### 5.1. INTROUCTION

I begin this chapter by presenting an analysis of the findings from Chapter 4, using the educational theories presented in Chapter 2. I then refer back to my research questions where I show how the preceding analysis responds to the research questions. Here my focus will be on the *pedagogy* and more specifically the *regulative discourses* of both the *formal* and *informal* contexts, thus relating to sub-questions a) and b). Towards the end of this chapter I move into a discussion of the principal research question in light of the analysis and educational theory; this discussion will take into account the context in which this research study takes place. This chapter ends with a summary conclusion of the research study and recommendations for further research.

### 5.2. ANALYSIS

#### 5.2.1. THE *FORMAL* CLASSROOM

##### 5.2.1.1. ANALYSIS OF THE *FORMAL* VISUAL ARTS CLASSROOM

###### *The field of recontextualisation*

The *instructional discourse* of the *intended* curriculum of the *formal* visual arts classroom (FVA) has a dominant coding of weak *epistemic relations* (ER-). This is embedded within the strong *social relations* (SR+) of the *regulative discourse*. A reading of the findings of the SR within the *regulative discourse* points towards a moral and expressive order that is located

within the school, school ways of doing and also within the moral and expressive order of the local community; and very rarely towards the SR that mediate art practice. That is, the *legitimation* of the right kind of *knower* in the *intended* curriculum of the FVA rests on the *knower's* embodiment of the moral and expressive order of the school and community – rather than that of the discipline.

### *The field of reproduction*

The *instructional discourse* of the *enacted* curriculum of the FVA classroom points towards strong *framing* (F+). In Maton's language this could suggest strong interactional relations (IR+), while the pattern of coding for the *regulative discourse* of the *enacted* curriculum of the FVA classroom suggests mixed *framing* values (F+/-). In Maton's language this could suggest weaker subjective relations (SubR-). This analysis then might suggest that the *enacted* curriculum of FVA is inculcating a *cultivated gaze* (IR+, SubR-). However, I would like to suggest that given the nature of the SR+ of the RD of the *intended* curriculum (which rest on the moral and expressive order of the school) that the *cultivated gaze* in this instance is not about inculcating *knowers* into art practice, but rather into school and community ways of being. That is, the *ideal learner-knower* within this context is one who embodies the moral and expressive order of the school and community as opposed to that of the artistic community.

## 5.2.1.2. ANALYSIS OF THE FORMAL DRAMA CLASSROOM

### *The field of recontextualisation*

The *instructional discourse* of the *intended* curriculum of the *formal drama classroom* (FDR) is coded as being based on weak *epistemic relations* (ER-) that underpin skills and content knowledge and strong *epistemic relations* (ER+) underpinning *pedagogic knowledge*. This is embedded within the strong *social relations* (SR+) that *legitimate* the *regulative discourse*. Similarly to the FVA, a reading of the findings of the SR on which the *regulative discourse* is based, indicates a moral and expressive order that is located within school ways of doing, and very rarely towards the SR that mediate art practice. In other words, the *legitimation* of

the right kind of *knower* in the *intended* curriculum of the FDR rests on the *knower's* embodiment of the moral and expressive order of the school and local community.

#### *The field of reproduction*

An analysis of the *field of reproduction* for the FDR classroom is similarly to that of the FVA. The *instructional discourse* of the *enacted* curriculum of FDR is coded as strongly framed (F+), suggesting an emphasis on interactional relations (IR+); while the *regulative discourse* is weakly framed (F-), suggesting a weak *framing* of subject relations (SubR-). This suggests a *cultivated gaze*. However, as for the FVA, I would suggest that this *cultivated gaze* is rather about inculcating Ls into school ways of doing and being that lie on the margins of legitimate art practice – and would not be valued within the global artistic community.

### 5.2.2.1. ANALYSIS OF THE INFORMAL VISUAL ARTS CLASSROOM

#### *The field of recontextualisation*

The coding of the *instructional discourse* of the *intended* curriculum of the *informal* visual arts classroom (IFVA) suggests that weak *epistemic relations* (ER-) underpin the skills and content knowledge, while and strong *epistemic relations* (ER+) underpin the *pedagogic knowledge*. This is embedded within a coding pattern of strong *social relations* (SR+) forming the basis of the *regulative discourse*. A reading of the findings of the SR within this *regulative discourse* suggests a strong emphasis on the SR which do mediate art practice. That is, the *intended* curriculum of the IFVA is *legitimated* on the basis of producing the right kind of *knower* who will eventually embody of the modes of interacting which mediate art practice within the artistic community.

#### *The field of reproduction*

The coding of the *instructional discourse* of the *enacted* curriculum of the IFVA points towards relatively weak *framing* (F-), with notably no *framing/teaching* of the *evaluative rules*. In Maton's terms this suggests weak *framing* of the interactional relations (IR-). While

the *regulative discourse* points towards relatively strong *framing* (F+). In Maton's language this could suggest strong *framing* of the subjective relations (SubR+). This analysis then suggests that the *enacted* curriculum of the IFVA could be typified as a *social gaze* (IR-, SubR+). Here, the basis of *legitimation* is the *knower's* innate creativity as an indigenous subject or rather, their own artistic *voice*. Here the L is not inculcated into a particular (cultivated) artistic discourse but rather, is encouraged to explore and express her/his own artistic *voice* so that the 'natural (and indigenous) talent' which is considered to be democratically and equally invested in all people, by definition of being human might naturally emerge and flourish.

#### 5.2.2.2. ANALYSIS OF THE *INFORMAL* DRAMA CLASSROOM

##### *The field of recontextualisation*

The *instructional discourse* of the *intended* curriculum of the *informal* drama classroom (IFDR) was coded as exhibiting strong underpinning *epistemic relations* (ER+). These are embedded within a *regulative discourse* based on strong *social relations* (SR+). A reading of this coding for the strongly frame SRs underpinning the *regulative discourse* suggests an emphasis on those SRs on which professional drama practice is based. This (ER+, SR+) coding suggests that the basis of *legitimation* of the *knower* in this *intended* curriculum is one who is at once well versed in dramatic discourses and furthermore embodies the ways of interacting and modes of being that mediate SRs within the professional dramatic community.

##### *The field of reproduction*

The coding of the *instructional discourse* of the *enacted* curriculum of the IFDR points towards relatively strong *framing* (F+) for all dimensions. In Maton's language this could suggest strong interactional relations (IR+) as the basis of *legitimation*. Similarly, the coding of the *regulative discourse* shows relatively strong *framing* (F+) for all dimensions. In Maton's language this could suggest strongly framed subjective relations (SubR+). This analysis for an elite code suggests that the *enacted* curriculum of IFDR is inculcating a *born*

*gaze* (IR+, SubR+). Here, the basis of *legitimation* of the *pedagogic practice* lies in developing both the learner/ *knower's* ability to interact meaningfully within the specialised dramatic community and their ability to demonstrate in their person specialised attributes, dispositions and subjectivities i.e. the basis of specialising the *knower* is based on both what and how they know and who they are.

### 5.3. DISCUSSION OF THE ANALYSIS

In this section I present a summary of the analysis in an attempt to respond to the 2 sub-questions of the research question. To recap, the sub-questions asked, a) how do I describe and analyse the transmission of *pedagogic discourse* for the *creative arts* in a *formal* and *informal* classroom? And b), in particular, how might I describe and analyse the *regulative discourses* of these *pedagogic discourses* for the *creative arts* classroom in a *formal* and *informal* context? The answers to these two questions are provided in the section below and the discussion of the principal research question is presented in the following section.

#### *Description and analysis of the pedagogic discourse of the formal classroom*

In sum the *pedagogic discourse* taught in the *formal* classroom, that is, for both FVA and FDR, can be described as presenting an *enacted* curriculum that has a strongly framed *instructional discourse* (ID = F+) which is embedded in a relatively weakly framed *regulative discourse* (RD = F-). By way of contradiction, the *recontextualising rule (principle)* for the *intended* curriculum was asserted as one that values strong *social relations* (RR = SR+).

#### *Description and analysis of the regulative discourse of the formal classroom*

However, the location of this *regulative discourse* within the moral and expressive order of the *formal* school is one that does not in any way reflect that of art practice (and discourse) in the field. This suggests that what Ls in both the FVA and FDR classrooms take away with them is identities shaped by the moral and expressive order of the local school and community at the expense of accessing the *epistemic* and *social relations* that *legitimate*

this field, and too the IR and SubR which mediate professional art practice (and discourse). This phenomenon is further compounded by the poor skills and content knowledge of PF and the weak emphasis upon the *epistemic relations* on the part of PF. The *ideal learner-knower* in both classrooms (FVA and FDR) is one who displays correct behaviour with respect to local school and community ways of being rather than one who displays art knowledge and ways of being (artistic dispositions). This has a determining effect on the *evaluative rules*, that is, on what Ls are expected to have realised and recognised. Furthermore, while Berhardien (2014) and Maton (2014) both advocate for the inculcation of a *cultivated gaze* which delivers cumulative knowledge building within the *creative arts*, here we see a *pedagogic discourse* functioning to inculcate Ls, not into art practice (and discourse), but rather into local school and community standards of correct behaviour through strong *pedagogue* control. The *pedagogies* of both FVA and FDR do not work as forms of *effective pedagogy* for the Creative Arts Curriculum because art practice (and discourses) is subordinated to that of the local school (and community) practice (and discourse). In this way the learners are not given access to the presumed universal *cultivated gaze* of the curriculum, but instead are inculcated into a *pedagogic discourse* that binds their development to a local context.

#### *Description and analysis of the pedagogic discourse of the informal visual arts classroom*

The *pedagogic discourse* of the *informal* visual arts classroom (IFVA) can be described as presenting an *enacted* curriculum that has a weakly framed *instructional discourse* (ID = F-) embedded in a strongly framed *regulative discourse* (RD = F+), where the *recontextualising rule (principle)* is predetermined by an *intended* curriculum that values strongly controlled *social relations* (RR = SR+).

#### *Description and analysis of the regulative discourse of the informal visual arts classroom*

However, the principles of this *regulative discourse* which are based on the assumed innate artistic creativity of all people, suggests that what Ls of this IFVA classroom take away with them is exactly what they brought i.e. their natural subjective positionalities and identities.

This confirmation of what the learners bring and who they already are is communicated at the expense of their learning an ID underpinned by ERs and IRs that might give them access to professional communities of art practice (and discourse). This phenomenon is further compounded by the *freespace* principles which a) deliberately avoid didactic input on the part of PIF in favour of allowing Ls a *freespace* to creatively express themselves from their own points of view and which b) hold the premise that all people have the potential to be artists, thus encouraging Ls to create and express their own local (and embodied) knowledges and dispositions. Here I would suggest that the *ideal learner-knower* in this *pedagogic* context is one who naturally assumes an artistic and expressive disposition. This has a determining effect on the lack of *evaluative criteria* observed in this *pedagogic discourse*. Instead Ls are expected to realise and recognise meanings that already lie within them; thus there is no need to explicitly teach art knowledge and skills or ways of interacting. Instead a facilitative environment must be provided to permit this emergence to occur. The *pedagogy* of IFVA does not work as a form of *pedagogy* for the Creative Arts Curriculum precisely because it does not teach, but instead facilitates the L's own creative expression. However, one could argue that in the working class context within which this *pedagogy* is located, allowing Ls the freedom for creative expression and providing the necessary resources for this, could socialise some Ls into creative modes of being, with the possibility of providing them with partial access to the kinds of cultural capital privileged by the *formal* curriculum objectives.

#### *Description and analysis of the pedagogic discourse of the informal drama classroom*

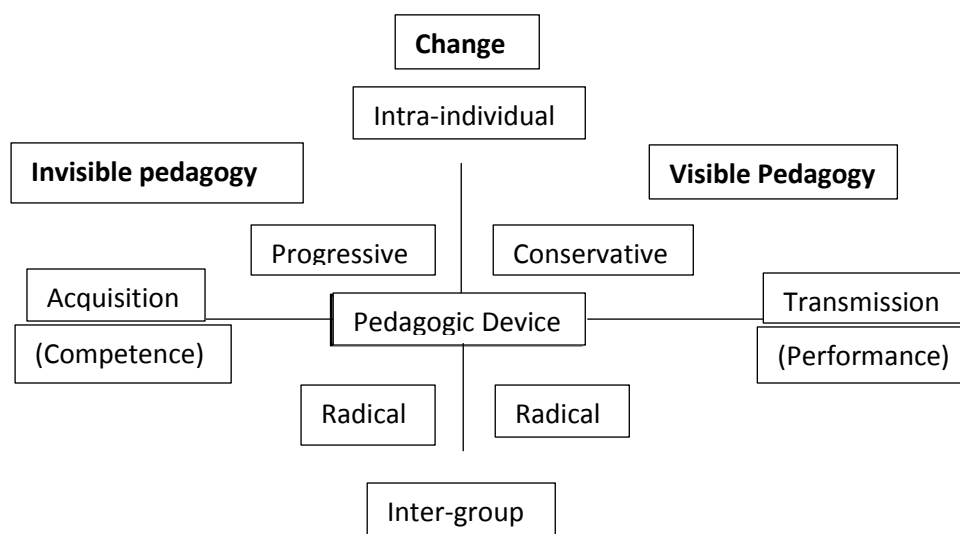
The *pedagogic discourse* of the *informal drama classroom* (IFDR) can be described as presenting an *enacted* curriculum that has a consistently strongly framed *instructional discourse* (ID = F+) which is embedded in a strongly framed *regulative discourse* (RD = F+) where the *recontextualising rule (principle)* is predetermined by an *intended* curriculum that values an elite code – that is both strong *epistemic* and *social relations* (RR = ER+, SR+).

### *Description and analysis of the regulative discourse of the informal drama classroom*

Within this context, the source of the *regulative discourse* lies within the embodied specialised drama practice and discourse of the PIF(DR), who is both a professional and a *pedagogue* within the field. This would mean that the Ls of the IFDR classroom are to be exposed to a *pedagogic discourse* underpinned by both the ERs and SRs that *legitimate* drama practice (and discourse). Here I suggest that the *ideal learner-knower* in this discourse is one who exhibits both talent and the ability to be taught specialised content and methods. The *pedagogy* of the IFDR works as a form of induction into the Creative Arts Curriculum precisely because it seeks to explicitly teach a form of art practice (and discourse) where the *recognition* and *realisation* of the *evaluative rules* can be taught and assessed. However, this form of *pedagogic discourse* is more likely to be realised through intensive long-term relations such as those found in forms of apprenticeship, which are unlikely to be developed and sustained in the context of a *formal* classroom or through a supplementary (extracurricular) *informal* classroom.

#### 5.4. DISCUSSION OF THE PRINCIPAL RESEARCH QUESTION

This section seeks to respond to the principal research question; to recap, ‘What does this research study suggest about the contribution of *informal pedagogy* for *effective pedagogy* for the *creative arts* in a working class post-apartheid context?’ I begin by recapping the observed limitations of the *pedagogy* of the *formal* context. I then move on into a discussion of the *pedagogy* observed in the *informal* context. I make use of Moore’s (2013:190) adaptation of Bernstein’s (2007:72) figure on different forms of *visible* and *invisible pedagogies* to characterise the different forms of *pedagogy* observed and to inform the discussion. Towards a conclusion, I make suggestions on the manner in which *informal pedagogy* may contribute to *effective pedagogy* for the *creative arts* in a working class post-apartheid context.



(Moore, 2013:190)

#### 5.4.1. DISCUSSION ON THE LIMITATIONS OF THE *FORMAL PEDAGOGY* FOR *EFFECTIVE PEDAGOGY* FOR THE *CREATIVE ARTS* IN WORKING CLASS POST-APARTHEID CONTEXT

In the preceding section I noted how the *pedagogy* of the *formal* classroom is regulated by a *recontextualising principle* that is mediated by strong *social relations* that act to inculcate learners into local school ways of doing and being, at the expense of learning *creative arts* skills and content knowledge and ways of being. I suggest that this phenomenon is a consequence of the PF's own lack of *creative arts* skills and content knowledge (as originally noted by the VASNA project). In Moore's diagram above the PFs in this study would sit in the Conservative quadrant, that is, their *pedagogy* is *visible* and strongly controlled – except that, due to lack of field specialisation, they cannot transmit the required content knowledge. This implies that these PFs may be the 'wrong kind of knowers' themselves for this field. This phenomenon may be compounded by the PFs compensating for this lack of specialisation with what they do well, namely, their own strongly framed *pedagogic practice* which seeks to control the learners and transmit local school ways of doing and being (Ensor and Hoadley, 2009). This would suggest that PFs in this context transmit a weak and

muddled *instructional discourse*, but strongly communicate and model a certain *social gaze*, i.e. the moral and expressive order of the local school, mediated by local school ways of doing and being. Their positive achievement is that, despite not knowing knowledge and skills of the field, they do in part model a *visible pedagogy*. If these Ps knew how to draw on their own cultural and linguistic resources and validate those of the Ls' in ways that might meet the objectives of the Creative Arts Curriculum, then they would be closer to achieving a *visible radical pedagogy* that would have the potential for social change.

However, what is likely to prevent this from occurring is that the middle/ advantaged classes still control the *pedagogic device*. I would argue that a similar phenomenon may in fact be realised in middle class contexts and classrooms whereby L achievement in the *creative arts* is much higher than that of Ls from working class contexts precisely because the curriculum privileges these Ls cultural resources. What I am arguing is that the apparent *cultivated gaze* (IR+, SR-) of the *formal* Creative Arts Curriculum might in fact be the *social gaze* of the middle classes, parading as a universal *cultivated gaze*. So the question remains: If it does not exist in advantaged good schools, then what kind of *visible pedagogy* might be offered in Moore's Radical lower left-hand quadrant – where the criteria for evaluation are public and grounded in explicit bodies of knowledge and ways of relating and being that are teachable and accessible to all?

Currently in the South African education system, the structuring of the *pedagogic device*, by the distributive rules in society ensure that the valued *gaze* for the Creative Arts Curriculum is not equally accessible across contexts because firstly, the 'right kind' of *pedagogic discourse* and practice for developing the interactive relations (IR+) for this *gaze* is just not available in working class schools; nor is it likely to become available because PFs are always likely to be the 'wrong' kinds of knowers and the material resources in working class schools and families will continue to be inadequate. Thus the chances for these learners to be adopted and assimilated into the assumed 'universal *cultivated gaze*' are slim. Secondly, the cultural capital of the middle class family subsidises the school and the Creative Arts Curriculum demands access to this middle class cultural capital. Thus my argument is that for effective pedagogy in the Creative Arts Curriculum it is really a bourgeois *social gaze* that is required (SR+, IR-), which in turn puts working class families and learners in a deficit

position – because they possess only devalued cultural capital and are the wrong kind of knowers.

This *reproductive* situation will change only when control of the *pedagogic device* includes those from subordinated classes and cultures. Then the valued *gaze* would have to shift from a social to a truly “*cultivated*” *gaze* that is inclusive of dispositions that draw on a range of different backgrounds and cultural resources. Such a *gaze* would be accessible to all through a *visible radical pedagogy*.

#### 5.4.2. DISCUSSION OF THE LIMITATIONS OF THE *INFORMAL PEDAGOGY FOR EFFECTIVE PEDAGOGY FOR THE CREATIVE ARTS IN WORKING CLASS POST-APARTHEID CONTEXT*

In the preceding discussion of the analysis, I noted how the *pedagogy* of the *informal visual arts (IFVA)* classroom was not an adequate form of *pedagogy for effective pedagogy* in the *creative arts* because it assumed an innate artistic disposition and subjectivity at the expense of teaching art skills and content knowledge. In terms of Moore’s diagram, it would sit in the bottom right-hand quadrant – that is, it could be classified as radical *invisible pedagogy*. This means that this kind of *pedagogy* assumes that the legitimate *gaze* is already innate in all Ls and so all the *pedagogue* has to do is to create a ‘*freespace*’ in which learners unique inner selves will spontaneously emerge. This phenomenon is compounded by the fact that PIF(VA) is an art practitioner with no experience or *formal* training in *pedagogy*; thus s/he does not know how to elaborate the skills and content knowledge of the Creative Arts Curriculum. The learners are in fact responsible for their own acquisition as a group (given the correct conditions) but the *pedagogy* remains invisible to them and its criteria are tacit. In terms of Maton’s *gazes* for the knower code, this *pedagogue* (PIF(VA)) inculcates a certain kind of progressive and/or radical *social gaze* that is located in an ideology of People’s Education (based on the ideas of Paulo Freire) and informed by democratic ideals. This is reflected in the strong framing of the regulative discourse of this *pedagogy*. The assumption is that all people are born equal and are equally potentially creative because the *gaze* is assumed to be democratically innate and equally distributed; that is, all Ls already possess the capacity to be creative and to meet the objectives of the

Creative Arts Curriculum. Thus, there is no need for an explicit *visible pedagogy* to be taught, as by providing the right environment and social context, the learners will simply flourish and meet the criteria of their own accord.

In contrast to the IFVA, I noted that the *pedagogy* of the *informal* drama classroom (IFDR) is strongly framed in terms of its *instructional* and *regulative discourses* and also strongly framed *epistemic* and *social relations*. In Moore's diagram, this form of *pedagogy* potentially falls into the bottom RHS quadrant, namely a radical, *visible* form of teaching. But in Maton's LCT (Specialisation) terms, this *pedagogy* is typical of an *elite code*. This code is only partly teachable because in terms of the *gazes*, while *interactive relations* are teachable (IR+), strongly framed *subjective relations* (SubR+) are given by birth or by social positioning. This accounts for the very strong framing of the PIF(DR)'s *pedagogy* for both the instructional and regulative discourse as this *pedagogue* is probably aware that (IR+) alone will not develop the legitimate *gaze* in this context. The inculcation of a *social gaze* or a certain disposition demands well-resourced, intensive engagement and a long-term apprenticeship. Without this, the IFP(DR) must control the environment and *pedagogic relations* as best s/he can, but in practice, it is simply not sustainable as an informal extracurricular intervention for large numbers of learners. Thus while modelling a highly effective form of *visible pedagogy* for this curriculum, the intervention by the PIF(DR) in this under-resourced context is still unlikely to achieve the *intended* curriculum objectives/outcomes. In the Conclusion I suggest that a truly radical *visible pedagogy* would also begin to change the criteria for the legitimate *cultivated gaze* so that the culture and background of subordinated groups is also recognised as a legitimate cultural resource that can be accessed for the development of an epistemically diverse *cultivated gaze* in a pluralistic society.

#### 5.4.3. DISCUSSION OF THE CONTRIBUTION OF *INFORMAL PEDAGOGY* FOR *EFFECTIVE PEDAGOGY* FOR THE CREATIVE ARTS IN A WORKING CLASS POST-APARTHEID CONTEXT

Bolton's (2005) study makes the case for variation in framing towards weak framing (F-) of the regulative discourse relating to social behaviours and strong framing (F+) of the

regulative discourse relating to specialised art behaviours that allows Ls, particularly those from working class communities, to better access to Creative Arts Curriculum objectives. However, her participants, unlike the Grade 8 Ls in this study, did their schooling in more privileged middle class contexts or were near the end of their *formal* schooling careers. In both cases, I suggest that her participants had already acquired much of the *social gaze* and cultural capital necessary to allow for F- of the regulative discourse relating to social behaviours or the variance thereof to enable them to achieve the legitimate *gaze*.

The observed dominance of consistent strong framing (F+) and potentially *visible pedagogy* of the instructional discourse across three out of four classroom observations (the exception being the *invisible pedagogy* of the PIF(VA) in the visual art lesson of *freespace*) seems to suggest the following possible reasons. Either, that the Ps are typically authoritarian in their nature or *pedagogic* style; or that the large number of students and the lack of classroom discipline calls for strong control (F+); or that F+ is intended as a tool for initiation into Creative Art practice with a view to compensating for the Ls' lack of cultural capital (a *social gaze*) required by the Creative Arts Curriculum, particularly in the case of young Grade 8 learners.

Regarding the effectiveness of the *informal* interventions (IFVA and IFDR) and despite the limitations of the observed in this research study, the *pedagogy* of the DR does serve to introduce Ls to some Creative Art skills and content knowledge. In the first instance, these Ps are attempting to compensate for the lack of legitimate cultural capital that Ls do not readily have access to. For example, unlike the Bolton (2005) and Berhardien (2014) studies whose Ls are already "cultivated"; the learners in this study are in Grade 8. The *informal* interventions, especially in the case of the IFP(DR) give them a first opportunity to be socialised into the ways of communicating and being practiced in the *creative arts* community and in these classrooms, modelled by specialised practitioners (IFDR). In the second instance, while opportunities to imbibe the privileged *social gaze* of the Creative Arts Curriculum are readily available in middle class schools and through middle class homes and extracurricular activities, I argue that the *informal* interventions provided by *freespace* and observed in this study, did offer Ls some exposure to this *gaze*.

Further I argue that in order to break open the middle class canon and practice assumed by the *formal* Creative Arts Curriculum, there lies a need for the control of the Ped Dev to be

opened up leading to a *recontextualisation* of the curriculum to serve a pluralistic society in which diverse forms of artistic subjects, objects, methods and practices are valued. I suggest that *informal freespace* could begin to provide such ground; where the *status quo*, i.e. the hegemonic cultural capital and inherent *social gaze* of the middle classes, could be challenged and opened up. The key challenge is that in order to achieve an *effective pedagogy* for a Creative Arts Curriculum that genuinely serves the public good in a democracy, it is necessary to embrace epistemic and artistic diversity that can be taught and learnt through a visible transparent *pedagogy* and a broader conceptualisation of what is a legitimate “cultivated gaze”. I argue that if the radical *pedagogy* inherent in the *freespace* ideology emphasised strongly framed interactional relations through a *visible pedagogy* rather than through strongly framed social or subjective relations, then it could form the basis of developing a more inclusive *pedagogy* for the *creative arts*.

# CHAPTER 6:

## CONCLUSION AND RECOMMENDATIONS

### 6.1. CONCLUSION

The aim of this research study was to provide a comparative analysis of the curriculum and *pedagogic activities* for the *creative arts* in *formal* and *informal* contexts in a working class post-apartheid school. In responding to the two research sub-questions I provided a description and analysis of the *formal* and *informal creative arts pedagogies* in this context. I discussed the limitations of each of these *pedagogies* in relation to Moore's work on Bernstein's *visible* and *invisible pedagogies*. Of particular concern to me was the role of the *regulative discourse* as a *recontextualising principle*, and furthermore how a consideration of the regulative would allow me to consider the not just the ideal learner (for a particular moral an expressive order) but rather what I have called the ideal learner-knower. This allowed me to consider the rules of *legitimation* within these contexts. In my attempts to respond to the principle research question, on the contribution of *informal pedagogy* for *effective pedagogy* for the *creative arts* in a working class post-apartheid school, I have argued that it is the *reproduction* of this modernist apparently "cultivated gaze" that currently serves to privilege middle class *pedagogues* and learners and exclude working class *pedagogues* and learners from working class contexts from attaining *effective pedagogy* in the *formal creative arts* classroom. From the outset, I was particularly interested in how the VANSAs/People's Education project would in the first instance facilitate learners' access to the curriculum objectives by invoking the *freespace* method and principle rooted in *popular education* discourse. In the second instance, I was particularly interested

to begin to understand some of the ways in which *popular education* practices have the potential to transform practices of hegemony and exclusion within the *formal* education context. The recommendations below serve to respond to both these interests. With respect to the latter this research study seeks to speak to two phenomena. First, decolonisation of the curriculum, which I regard as an inevitable turn. Second, to do so a lot of research needs to go into which *another* tools best serve to dismantle the master's house.

## 6.2. RECOMMENDATIONS

In this section I present two sets of recommendations. The first set of recommendations relates to practice and the second set relates to theory and further study.

### *Recommendations for practice*

In the short to medium-term, I recommend that extracurricular interventions in the *creative arts* in working class schools are central to *effective pedagogy* for the *creative arts* and that there is a need for these initiatives to become state-sponsored, better resourced and more sustainable. Such extracurricular initiatives could provide learners with opportunities to be inculcated into art practice (and discourse) by *pedagogues* who are able to teach, demonstrate and elaborate arts skills and content knowledge (through a strongly framed *visible pedagogy*) and who furthermore embody the dispositions and skills that make them the right kinds of knowers. Furthermore, such extracurricular activities could serve to provide the only possible environment in these contexts where 'natural born' artistic talent in learners might be nurtured and developed into a "cultivated gaze" that is explicit and elaborated in terms of knowledge.

### *Recommendations for theory and further study*

I recommend further study into the relationship between the *social gazes* and disciplinary forms of (curriculum) knowledge that are assumed to be universally 'powerful', in order to

open up debate and pathways towards epistemic diversity and wider achievement in the Humanities. If we are to move towards *another art* (Maldonado-Torres, 2016) that seeks not only to encompass a plurality of knowledges and ways of being, but further seeks to break open exclusive middle class canon and practices assumed by the privileged *gaze* of the *formal* Creative Art Curriculum, then we need new the theoretical resources. For instance, theories offered by decolonial thought on *another art* and the need for a plurality of knowledges and experiences to be accounted for by the academic project (which is necessarily comprised of both epistemic and social relations), and also by postcolonial theories could serve to challenge its modernist frame currently assumed by the Creative Arts Curriculum and still assumed by most Humanities disciplines in the academy.

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# APPENICES

**EXTERNAL LANGUAGE OF DESCRIPTION FOR ANALYSIS OF THE INTENDED CURRICULUM**

THE FORMAL AND INFORMAL CLASSROOM

FIELD OF RECONTEXTUALISATION	INSTRUCTIONAL DISCOURSE	Dimensions	Data Sources	Epistemic and Social Relations	
		Skills and content knowledge	Interviews with pedagogues, notes	ER+	ER-
		Pedagogic knowledge	Interviews with pedagogues, notes	ER+	ER-
	REGULATIVE DISCOURSE	Regulative discourse and art practice	Interviews with pedagogues, notes	SR+	SR-
		Regulative discourse and the ideal learner	Interviews with pedagogues, notes	SR+	SR-
		Pedagogic relations	Interviews with pedagogues, notes	SR+	SR-

**EXTERNAL LANGUAGE OF DESCRIPTION FOR ANALYSIS OF PEDAGOGIC PRACTICE**

**THE FORMAL AND INFORMAL CLASSROOM**

<b>FIELD OF REPRODUCTION</b>	<b>INSTRUCTIONAL DISCOURSE</b>	<b>Dimensions</b>	<b>Data Sources</b>	<b>Framing</b>		
		Selection	Field notes	F+	F°	F-
		Sequencing	Field notes	F+	F°	F-
		Pacing	Field notes	F+	F°	F-
		Pedagogic evaluation	Field notes	F+	F°	F-
		Pedagogue Talk (restricting and elaborating codes)	Field notes	F+	F°	F-
	<b>REGULATIVE DISCOURSE</b>	Pedagogue-learner relations	Field notes, interviews with facilitators	F+	F°	F-
		Learner-learner social relations	Field notes, interviews with facilitators	F+	F°	F-
		Pedagogue talk-learner relations	Field notes, interviews with facilitators	F+	F°	F-
		Classroom environment-learner relations	Field notes, interviews with facilitators	F+	F°	F-

<b>INDICATORS FOR ANALYSIS OF EPISTEMIC AND SOCIAL RELATIONS</b>			
<b>THE FORMAL AND INFORMAL CLASSROOM</b>			
	<b>Strengths of ER, SR</b>	<b>Description</b>	<b>Example</b>
<b>INSTRUCTIONAL DISCOURSE</b>			
<b>Skills and content knowledge</b>	ER+	Emphasis on disciplinary skills and content knowledge	P expresses confidence in and/or importance of skills and content knowledge
	ER-	No emphasis on disciplinary skills and content knowledge	P expresses lack of confidence in and/or does not mention importance of skills and content knowledge
<b>Pedagogic knowledge</b>	ER+	Emphasis on pedagogic know-how & expertise	P expresses confidence in and/or stresses importance of her/his pedagogic expertise & practice
	ER-	No emphasis on pedagogic know-how & expertise	P expresses lack of confidence in and/or importance of her/his pedagogic stresses importance of her/his pedagogic expertise & practice
<b>REGULATIVE DISCOURSE</b>			
<b>Art practice</b>	SR+	Emphasis on ways of relating in artistic community and on ways of being an artist	P emphasises behaviours and dispositions and classroom environment that would mediate the Creative Arts curriculum outcomes
	SR-	No emphasis on ways of relating in artistic community and on ways of being an artist	P does not emphasise specialised attributes but rather focuses on skills and content rather than behaviours and dispositions that mediate the Creative Arts curriculum outcomes
<b>The ideal learner</b>	SR+	Emphasis on the learner expressing/ becoming a creative artistic person	P speaks of L traits and behaviours e.g. creativity, that Ls should express
	SR-	No emphasis on the learner expressing any specialised attributes	P does not emphasise specialised attributes or speaks of L traits and behaviours that do not necessarily match artistic

			dispositions, e.g. Ls should behave well in class or be good at learning (a specific area of content)
<b>Pedagogic relations</b>	SR+	Emphasis on pedagogic relations	P speaks of strong and healthy pedagogic relations as a condition for enculturating learners
	SR-	Emphasis on L differentiation with respect to skills and contents	P does not emphasise close pedagogic relations and /or distinguishes between Ls who perform well and those who do not

<b>INDICATORS FOR ANALYSIS OF FRAMING</b>			
THE FORMAL AND INFORMAL CLASSROOM			
	<b>Strengths of Framing</b>	<b>Description</b>	<b>Example</b>
<b>INSTRUCTIONAL DISCOURSE</b>			
<b>Selection</b>	F+	P in control of selection of curriculum knowledge? and activities	P controls content of the lesson
	F°	No P control over selection of activities	P does not tell Ls what to learn /Ls engaged in activities outside of the Creative Arts
	F-	Ls given control of selection of activities	Ls select for themselves what they will learn
<b>Sequencing</b>	F+	P in control of sequencing of activities	P tells Ls the ordering of activities
	F°	No sequencing of activities	There's no ordering of activities
	F-	Ls given control of sequencing of activities	Ls select for themselves the ordering of the activities (within the content area)
<b>Pacing</b>	F+	P in control of pacing of the lesson	P sets the pace and controls timing of lesson for all
	F°	No pacing of activities	There's no pace of lesson, activities seem to go on with no indication of time allocation
	F-	Ls in control of pacing of activities	Ls work at their own pace
<b>Pedagogic evaluation</b>	F+	P conducts informal evaluations	P (informally) checks Ls' work and lets Ls know how

			they are performing
	F°	No informal evaluations	No checking of Ls' work
	F-	Ls conduct their own informal evaluations	Ls check their work against each other
<b>Pedagogue Talk (restricting and elaborating codes)</b>	F+	P uses the elaborated code	P uses correct terminology to explain skills and contents
	F°	No code	P does not explain anything (e.g. Ah, that's nice!)
	F-	P uses the restricted code	P uses examples outside of the subject area, and from everyday life without use of subject/content terminology
<b>REGULATIVE DISCOURSE</b>			
<b>Pedagogue-learner relationships</b>	F+	P in (apparent) control, sets up hierarchical pedagogic relations	P is an authority in the classroom
	F°	No pedagogic relations	P is not recognisable in the classroom, no authority in the classroom
	F-	Ls set the tone of the pedagogic relations	P is not respected in the classroom
<b>Learner-learner social relationships</b>	F+	Strong pedagogic?? Or just social? relations between Ls	Ls get on well, collegiality/ or do they teach each other?
	F°	No L relations	Ls operate individually, no Ls in the classroom?
	F-	Weak pedagogic relations between Ls	Ls behaviour disrupts the learning of others
<b>Pedagogue talk-learner relation</b>	F+	P an authoritative voice that commands respect in the classroom	Ls respond positively to P input
	F°	P's voice is absent	P makes not input
	F-	P a subordinate voice in the classroom	Ls question P's input
<b>Classroom environment-learner relation</b>	F+	P deliberately curates classroom environment	P moves desks around at the start of the classroom, sets out materials
	F°	No sense of an enabling/ specialised environment	P walks into classroom and begins lesson without any announcement of what lesson this is
	F-	P gives Ls control of classroom environment	P enters classroom and leaves it as it is but asks Ls to take out relevant workbooks

EXTERNAL LANGUAGE OF DESCRIPTION FOR ANALYSIS OF PEDAGOGIC PRACTICE: INTERVIEW: VISUAL ART										
FIELD OF RECONTEXTUALIZATION	DIMENSIONS	DATA SOURCES (Formal Classroom // Free Space)	EPISTEMIC AND SOCIAL RELATIONS							
			PF(VA)				PIF(VA)			
	ER+	ER-	SR+	SR-	ER+	ER-	SR+	SR-		
INSTRUCTIONAL DISCOURSE	Skills and content knowledge	Interview responses (audio recordings and notes)								
	Pedagogic knowledge	Interview responses (audio recordings and notes)		ER-				ER+	ER-	
	Regulative discourse and art practice	Interview responses (audio recordings and notes)			SR+					SR+
REGULATIVE DISCOURSE	Regulative discourse and the ideal learner	Interview responses (audio recordings and notes)			SR+					SR+
	Pedagogic relations	Interview responses (audio recordings and notes)			SR+					SR+

EXTERNAL LANGUAGE OF DESCRIPTION FOR ANALYSIS OF PEDAGOGIC PRACTICE: OBSERVATION: VISUAL ART										
FIELD OF REPRODUCTION	DIMENSIONS	DATA SOURCES (Formal Classroom and Free Space)	FRAMING							
			FVA				IFVA			
	F+	F-	F*	F+	F+	F-	F*	F+		
INSTRUCTIONAL DISCOURSE	Selection	Field notes						F+	F-	
	Sequencing	Field notes						F+	F-	
	Pacing	Field notes						F+	F-	
	Pedagogic evaluation	Field notes						F+		F*
	Pedagogue (P) Talk (restricting and elaborating codes)	Field notes			F-					F+
REGULATIVE DISCOURSE	Pedagogue (P)-learners (L) relations	Field notes, interviews with P						F+	F-	
	L-L relations	Field notes, interviews with P						F+		F+
	P talk-L relation	Field notes, interviews with P			F-					F+
	Classroom environment-L relation	Field notes, interviews with P			F-					F+

EXTERNAL LANGUAGE OF DESCRIPTION FOR ANALYSIS OF PEDAGOGIC PRACTICE: INTERVIEW: DRAMA										
FIELD OF RECONTEXTUALIZATION	DIMENSIONS	DATA SOURCES (Formal Classroom // Free Space)	EPISTEMIC AND SOCIAL RELATIONS							
			PF(DR)				PIF(DR)			
	ER+	ER-	SR+	SR-	ER+	ER-	SR+	SR-		
INSTRUCTIONAL DISCOURSE	Skills and content knowledge	Interview responses (audio recordings and notes)								
	Pedagogic knowledge	Interview responses (audio recordings and notes)		ER-				ER+		
	Regulative discourse and art practice	Interview responses (audio recordings and notes)			SR+					SR+
REGULATIVE DISCOURSE	Regulative discourse and the ideal learner	Interview responses (audio recordings and notes)			SR+					SR+
	Pedagogic relations	Interview responses (audio recordings and notes)			SR+					SR+

EXTERNAL LANGUAGE OF DESCRIPTION FOR ANALYSIS OF PEDAGOGIC PRACTICE: OBSERVATION: DRAMA										
FIELD OF REPRODUCTION	DIMENSIONS	DATA SOURCES (Formal Classroom and Free Space)	FRAMING							
			FDR				IFDR			
	F+	F-	F*	F+	F+	F-	F*	F+		
INSTRUCTIONAL DISCOURSE	Selection	Field notes						F+		F+
	Sequencing	Field notes						F+		F+
	Pacing	Field notes						F+		F+
	Pedagogic evaluation	Field notes						F+		F+
	Pedagogue (P) Talk (restricting and elaborating codes)	Field notes						F+		F+
REGULATIVE DISCOURSE	Pedagogue (P)-learners (L) relations	Field notes, interviews with P			F-					F+
	L-L relations	Field notes, interviews with P						F+		F+
	P talk-L relation	Field notes, interviews with P			F-					F+
	Classroom environment-L relation	Field notes, interviews with P			F-					F+

# INTERVIEW SCHEDULE FOR PEDAGOGUES

## OPENING

- [Greetings]. As you know, I have been using the Vansa/Free Space project to conduct my research study for my Master's mini-dissertation. I thought it would be a good idea to interview you, so that I can better a sense of what motivates your actions in the classroom.
- I would like to ask you some questions about you as a teacher and the lessons I observed in order to understand your pedagogy or your teaching style and how that shapes learners and determines what learners learn in your classroom.
- I am going to use this information to get a sense of your intentions and what is typically referred to as the intended curriculum.
- The interview should take about 45 minutes. Is that okay with you?
- I am going to audio-record this interview. Is that okay with you?
- At the end of this you can sign the consent form.

Transition: With each question I am going to begin by reading out the heading for that question and provide some topic information and then proceed to ask the question. If you are struggling to understand the question I will explain it as best I can. Feel free to speak freely. I will also summarise as we go along in order to make sure I understand you.

## QUESTIONS

### A. On skills and content knowledge

1. What is it like teaching/facilitating this subject?
2. Did you ever feel that you were not adequately prepared to teach this? If so, how did you manage this situation?

(Transition to next question \_\_\_\_\_)

### B. On pedagogical method/ knowledge

1. How would you describe your teaching practice?

(Transition to next question \_\_\_\_\_)

C. On the regulative and the ideal learner

1. How would you describe your ideal learner?
2. What sort of community are you trying to build in your classroom?

(Transition to next question \_\_\_\_\_)

D. On the regulative and art practice

1. How do you create a **creative** learning environment in your classroom/ workshop?

(Transition to next question \_\_\_\_\_)

E. On learner relations

1. How would you describe learner relations in your classroom?

(Transition to next question \_\_\_\_\_)

F. On L, T/F relations

1. How would you describe L, T/F relations?

(Transition to next question \_\_\_\_\_)

G. On non-attendance and curriculum objectives

1. What have been the effects of **time** on achieving lesson and/or curriculum objectives?

(Transition to next question \_\_\_\_\_)

H. On evaluation

1. How did you informally evaluate L during lesson time?

(Transition to next question \_\_\_\_\_)

I. On framing

1. What kind of freedom did you give learners in determining their own ways of working, sequencing and pacing?

(Transition to next question\_\_\_\_\_)

J. On classification

1. What other kinds of knowledge did you bring into the visual art/drama lesson? Where did you get this from?

(Transition to next question\_\_\_\_\_)

K. Is anything else they would like to add – or ask me?

Transition: Thank you for allowing me to interview you. Just to recap,

CLOSING

- I get the sense that you find teaching in this subject\_\_\_\_\_)
- What I found most interesting is\_\_\_\_\_)
- Let us not forget the consent form.
- Thank you once again and see you soon!

Appendix 8

University of Cape Town  
Faculty of Humanities  
Consent Form for Teachers/Facilitators/Practitioners

**Title of research project:**

The creative arts and the transmission of pedagogic discourse in formal and informal contexts

**Names of principal researchers:**

Goitsione Mogomotsi Mokou

**Department/research group address:**

School of Education

**Telephone:**

0631166793

**Email:**

goitsione.mokou@gmail.com

**Name of participant:**

**Nature of the research:**

This research wants to understand some of the ways in which Free Space might help learners in doing well in Creative Arts. It will be conducted by myself, Goitsione Mokou. I have previously worked on the project and know most of the teachers, learners and facilitators involved. I will observe in 4 formal classroom lessons; 4 weekly Free Space extracurricular workshops; 1 whole-group Free Space session; 1 lesson planning session; and 1 facilitators and teachers' workshop. I will also conduct interviews with teachers and facilitators; and observe 1 *Free Space* reflection session that is aimed at learners; and another aimed at facilitators and teachers. All observations and interviews will be conducted in November.

This research is important because it will allow us to understand the relationship between the creative arts, possible learner achievement and teaching/learning activities in the classroom. The research will also help us understand the value of extra-curriculum activities such as Free Space in improving learners' marks and attitude in the creative arts.

<b>I, the teacher/facilitator consent to</b>	<b>YES</b>	<b>NO</b>
1. Being observed in the classroom	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. Being audio-taped working in the classroom	<input checked="" type="checkbox"/>	<input type="checkbox"/>



# Appendix 8

University of Cape Town  
Faculty of Humanities  
Consent Form for Parents/Guardians

**Title of research project:**

The creative arts and the transmission of pedagogic discourse in formal and informal contexts

**Names of principal researchers:**

Goitsione Mogomotsi Mokou

**Department/research group address:**

School of Education

**Telephone:**

0631166793

**Email:**

[goitsione.mokou@gmail.com](mailto:goitsione.mokou@gmail.com)

**Name of participant:** Zimi Mamkeli 9<sup>th</sup>

0834921998

**Nature of the research:**

Over the past year People's Education has held an after school Creative Arts project for Grade 8 learners. This project is called Free Space. Although it was not compulsory most grade 8 learners took part even if it was just once.

The project was aimed at helping both learners develop their Creative Art skills and to assist teachers by bringing in actual artists and materials that the learners could work with.

As a member of People's Education and also as Master's student at UCT I, Goitsione Mokou, decided to use this project as grounds for my thesis research.

This research wants to understand some of the ways in which Free Space might help learners in doing well in Creative Arts. It will be conducted by myself, Goitsione Mokou. I have previously worked on the project and know most of the teachers, learners and facilitators involved. I will observe in 4 formal classroom lessons; 4 weekly Free Space extracurricular workshops; 1 whole-group Free Space session; 1 lesson planning session; and 1 facilitators and teachers' workshop. I will also conduct interviews with teachers and facilitators; and observe 1 *Free Space* reflection session that is aimed at learners; and another aimed at facilitators and teachers. All observations and interviews will be conducted in November.

This research is important because it will allow us to understand the relationship between the creative arts, possible learner achievement and teaching/learning activities in the classroom. The research will also help us understand the value of extra-curriculum activities such as Free Space in improving learners' marks and attitude in the creative arts.

I am writing to you to ask that you please allow your child to be a participant in this research. If so, please complete this form including the box below.

I, the parent/guardian consent to my child	YES	NO
1. Being observed in the classroom	✓	
2. Being audio-taped working in the classroom	✓	

**Participant's involvement:**

*What's involved:* Nothing is expected of you teachers and learners and facilitators. You are to behave and respond as you normally would.

*Risks:* There are no apparent risks, the observations and research, will not require you to put yourself in any danger.

*Benefits:* The findings of the research will be shared with you and you will be able to reflect and critique and perhaps action some possible insights.

*Costs:* None

*Payment:* None

- I agree to allow my child to participate in this research project. ✓
- I have read this consent form and the information it contains and had the opportunity to ask questions about them.

## Appendix 8

- I agree to my child's responses being used for education and research on condition that her/his privacy is respected, subject to the following:
  - I understand that his/her personal details may be included in the research / will be used in aggregate form only, so that I will not be personally identifiable (*delete as applicable.*)
- I understand that my child is under no obligation to take part in this project.
- I understand that my child has the right to withdraw from this project at any stage.

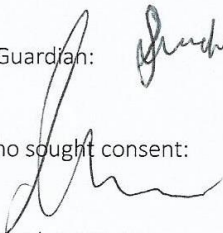
Signature of Participant / Guardian (if under 18):



Name of Participant / Guardian:

Gracie 083 4921993

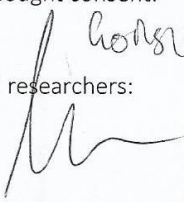
Signature of person who sought consent:



Name of person who sought consent:

Christine Molan

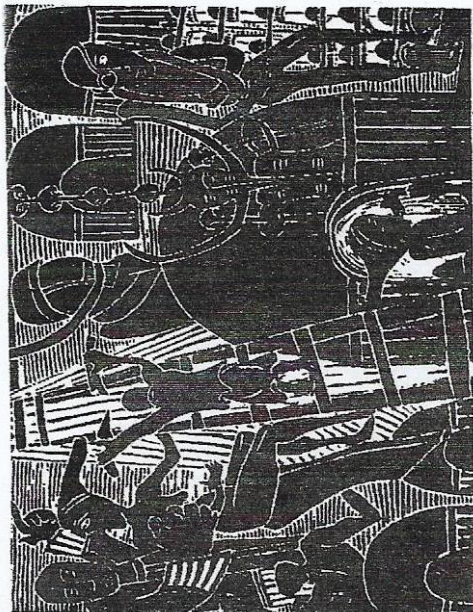
Signatures of principal researchers:



Date:

3 / November / 2016

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B



A

Appendix 91

## TRANSCRIPT OF INTERVIEW WITH PIF(DR)

[13:41:33.00] R: I'm with PIF(DR), it is the (date) and we are in Cape Town observatory. PIF(DR) was one of the facilitator practitioners on one of the Free Space lessons on the last two days. She facilitated with Lina. And they facilitated a drama session.

Cool. So there are ten questions. Some of them have sub-questions.

[13:42:19.03] So the first question is on skills and content knowledge. Because remember that what I'm looking at is classroom practice and how the different practices allow L's better access to cm objectives.

PIF(DR): Cool.

[13:42:31.02] R: So the first question is on skills and content knowledge. And the question is, 'What is it like facilitating in this subject? In that space that is drama?'

[13:42:45.09] PIF(DR): It is challenging and rewarding. The specific group are not used to this thing. This drama subject. And so the question is how to bring them out. And that's like challenging. To go back into your own skill set and like 'what do these people need in order to understand the work in first place. And what it is that you're trying to teach them. Um, and what language must you use and not just like literal, like isiXhosa or English or whatever but how like even theatrical language which exercises must you choose in order etc. etc. Um, and the I think rewarding like because they get it and because it's theatre I think it's innate and I think [mumbles]. And because I'll be watching them do the exercises and it's about going that's it, that's what it is.

[13:43:58.15] R: Cool. [Question B], did you at any point ever feel not adequately prepared to teach this subject and if so, how did you manage that situation?

[13:44:14.03] PIF(DR): Well before coming to this session, we had just come from doing this kind of work for \*school, facilitating. I've worked with children and different companies. But, having come from this space where we're being like coddled into creating a program that we then took out and then having to make \*\*it in such a short space of time and not knowing what PIF(DR)2 knew more than I did or if you knew more than I did or if like if there a something particular if I had to teach and that was [mumbles]. And when I relaxed I realised no, it's going to be fine. How do I deal with this? Knowledge. Bring your knowledge into the space. Breathe and then collect the data. Asking questions, getting as much information as I could about the Ls, PIF(DR)2, and the project. To inform what and how I bring what I bring to the space.

[13:45:54.20] R: Okay cool. [Question C]? The more I think about it as think that the idea of an ideal learner would be quite ridiculous because I'm looking at this through the lens of the facilitator and that's not real that's not the learner.

R: what do mean by facilitator?

PIF(DR): Someone who's already open, who's already there, who already understands \*\*\*Improv and the flow, who's already willing and open. And that's the ideal. Says yes. But because you're the facilitator it's understanding why you need to say yes in the first place. But you can't immediately expect that of the learner. So then the ideal really is just like, 'people who want to be there.

[13:49:54.17] R: [Part 2 - on community]?

PIF(DR): (Makes the shape of a circle) It's not about hierarchy. Rather it's about how we interact and how we relate to one another. It's about making sure that everybody is on the same page. It's about like understanding that when someone enters someone's space it's about their power and that when someone enters your space it's about your power. And so it's about interacting with that space, with power. And that's how learning and teaching goes, it's like this back and forth thing. But again I am very heavily influenced by Freire. Creating open spaces where everybody's knowledge is power. I think that there's thing which he says and he's like nobody teaches one another anything but that we're all learning through one another, mediated through the world, something like that Freire says. And that's the kind of community I want to create in the classroom.

[13:52:44.27] R: [Question D]?

R: In improv one needs to be able to prod at another's imagination. So when [PIF(DR) refers to a series of improv activities which they in the classroom where Ls would build on one another's work by borrowing ques from one another]. Where it's like everybody comes with something from the world, own experiences, own teaching and own learning etc. And so it's not about just trying to teach, but actually trying to communicate. And so it's about prodding at that thing. What we know. Which is the imagination. Everybody is creative, but it's about that something in you, there's not one singular way of being creative, it's all of us.

[13:54:59.07] R: The next set of questions are about relationships in the classroom. So, [Question E]?

PIF(DR): There's an ease, but there's also like a shyness. Potentially because this was something new to all of them. But I could tell that they all knew each other and that like they were friends or knew each other from the same classroom. Had spent a lot of time together. They knew about each other's homes, things about each other and where people came from, things about teachers. And because it was said at the beginning of the lesson that those who want to stay must stay but that those who want to go must go, that kind of a created a space where everybody who was there had that thing in common. Kind of like I see you kind of thing. And nobody was making fun of each other because we're all doing this thing.

\* PIF(DR) is a 4<sup>th</sup> year drama student.

\*\* Create a lesson on your own

\*\* This session was an improvisation lesson.

I selected to submit the section of the transcript that was most relevant.

## FIELD NOTES OF CLASSROOM OBSERVATION WITH PF(VA)

LESSON OBJECTIVE: Revision on lines, shapes and space in visual art

### PART ONE (15 minutes)

1. The lesson begins five minutes late.
2. PF(VA) walks in and asks Ls to stand up.
3. Ls are quiet, responsive and better behaved.
4. PF(VA) has a strong presence in the classroom; exerting a sense of authority in the room.
5. PF(VA) asks Ls to take out their homework.
  - a. The homework was design a floor map of a hospital.
6. PF(VA) goes around to each desk checking homework and gets frustrated with Ls incomplete work with a large number Ls having not done the homework at all.
7. Ls whisper and giggle among themselves.
8. PF(VA) then recaps on some of the drama warm-up techniques and drama exercises that they had previously rehearsed.
9. PF(VA) gives input which cues Ls responses in the form of parroting.
  - a. This goes on for about five minutes.
10. PF(VA) then talks about the need for concerted focus.
11. PF(VA) talks about the need for imagination. At which point an imagination game ensues with PF(VA) passing an imaginary ball around to a L in the front row.
12. PF(VA) instructs the L to pass the ball around.
  - a. The imaginary ball is passed around the classroom.
13. While this is happening, PF(VA) begins to recap on the previous discussion; emphasising the need physical, vocal and breathing warm-up exercises before any drama exercise.
14. Ls respond via parroting, by punctuating PF(VA)'s sentences with a repetition of the last word/ phrase.
15. Parroting is also evidenced in instances where PF(VA) will ask a question, respond to it themselves; then ask it again, at which point Ls are expected to respond by repeating the response first provided by PF(VA).

### PART TWO (40mins)

1. PF(VA) hands out a pieces of paper with two drawings on it to Ls.
2. PF(VA) indicates that Ls are to work in pairs.

3. PF(VA) announces that they are moving onto the next part of the lesson, from drama to visual art.
4. PF(VA) asks Ls to label drawings as Figure A and Figure B.
5. PF(VA) asks Ls to observe the difference between the two drawings by paying attention to space, shape and lines.
6. PF(VA) asks Ls to write down instructions.
7. PF(VA) immediately changes her/his mind and says that Ls must discuss with their partner.
8. PF(VA) gives Ls three minutes to complete this task.
9. PF(VA) later gives out the instruction that someone in the group (pair) must write down the answers.
10. Ls at different moments, put up their hands to get PF(VA)'s attention.
11. Ls appear to be cooperative, while some quietly choose to work alone.
12. PF(VA) reiterates that Ls should follow the logic of using two columns; repeating, 'Figure A and Figure B'.
13. PF(VA) walks around looking at Ls work with little comment on the work but making some remarks on L behaviour and presentation.
14. After three minutes, PF(VA) draws Ls' attention to the board where s/he sets up the columns (Figure A and Figure B).
15. PF(VA): Let's look at figure A or image A.
16. PF(VA) selects L to share their responses.
17. L shares what they had written in the column marked Figure A; emphasising the use of straight lines.
18. PF(VA)'s input is to correct saying that the lines are horizontal and vertical lines. S/he repeats her/his statement, which serves as a cue for Ls to parrot 'horizontal and vertical lines'.
19. In her/his attempts at illustrating on the board, PF(VA) labels vertical and horizontal lines incorrectly (i.e. the other way around).
20. PF(VA) draws Ls attention to the thick lines. And repeats the phrase 'thick lines' twice. PF(VA) says that the thick lines work to make the image of the bench in the drawing stronger, which would suggest that the bench must be the kind of bench that one would find outside.
21. PF(VA) asks about the different shapes in the drawing.
22. A L begins by shouting out without prompting saying, cylinder (when referring to arch).
23. PF(VA) attempts to correct the L but says that the lines are stylised and curved. PF(VA) never uses the term 'arch'.
24. PF(VA) does not carry on with this task of looking at shapes and moves onto space.
25. PF(VA) asks, 'What about space?'
26. PF(VA) draws Ls attention to the man sleeping on the bench. A conversation ensues over why the man is sleeping on the bench. There's a discussion over the blanket placed on him, which would suggest that he is cold. There's conversation around the blanket itself, PF(VA) suggests that the blanket is thick and so he's obviously

- homeless, here PF(VA) suggests that the blanket looks a lot like the blankets homeless people are seen carrying around.
27. PF(VA) asks Ls how this drawing makes them feel. PF(VA) answers her/his own question by suggesting that the drawing makes them feel sad.
  28. PF(VA) asks Ls why this may be the case.
  29. Ls respond by drawing attention to the homeless man.
  30. PF(VA) affirms this and says that this is an example of negative space.
  31. The bell rings.
  32. PF(VA) ignores the bell and draws Ls attention to Figure B.
  33. PF(VA) places emphasis on the lines and their relationship to movement. Suggesting that the vertical lines create a sense of movement, like in cartoons.
  34. PF(VA) draws attention to a series of repetition on the drawing but doesn't say much else about it.
  35. PF(VA) says that the lines in the drawing create detail and showcase a good use of space. PF(VA) says this is an example of positive space. And that blank spaces are negative.
  36. PF(VA) suggest that the two drawings balance each other out.
  37. PF(VA) recaps on the different kinds of lines (horizontal and vertical), the use of lines in creating movement. And repeats (without further input) the words negative and positive space.
  38. PF(VA) tells Ls that s/he will see them tomorrow.
  39. PF(VA) walks out of the classroom.

## FIELD NOTES OF CLASSROOM OBSERVATION WITH PF(DR)

LESSON OBJECTIVE: Revision on drama specific terminology

1. I walk into the classroom and do not find Ls busy with their own work. PF(DR) has not yet arrived.
2. Ls recognise me and begin imitating a popular warmer from the *freespace* lessons.
3. Looking around, it would seem Ls a busy with visual art homework.
4. PF(DR) walks into the lesson 15mins late, holding stapled sheets of paper.
5. Ls seem particularly at ease, with some cheering. There seems to be a collegial relationship between Ls and PF(DR).
6. PF(DR) goes straight to the board and starts copying onto the board phrases from the stapled sheets of paper. E.g. clear, coherent speech; brief freeze to make still image in a performance; items used on stage to enhance performance.
7. PF(DR) instructs Ls to copy the phrases as they appear on the board.
8. Once done with the board, PF(DR) instructs Ls to provide one word responses to the phrases on the board.
9. Ls are a little restless and seemed preoccupied with their own chatter.
10. PF(DR) gets frustrated at Ls non-compliance, raises her/his voice and instructs L once more on the task.
11. Ls fall silent and carry on with the task as PF(DR) walk around in silence.
12. Looking at the writing on the board it become apparent to me that these may be phrases straight out of the exam.
13. After about five minutes PF(DR) makes her/his way to the board and asks Ls to read out their responses. PF(DR) emphasis the point that these should be single word responses.
14. PF(DR) reads through the phrases on the board together with the Ls.
15. PF(DR) asks Ls to offer responses starting from the top but does not wait for Ls to answer and instead begin filling in the answers which s/he copies directly from the stapled sheets of paper; after which PF(DR) prompts Ls read out loud what s/he has written on the board and then copy the responses into their own workbooks. PF(DR) repeats this same action for each 'question'.
16. On occasion PF(DR) will offer some explanation.
17. And on occasion PF(DR) will allow Ls to respond, though PF(DR) never accepts incorrect responses. Instead PF(DR) will use the incorrect response to draw links to the correct responses.
18. PF(DR) also tended to contextualise in isiXhosa.

19. At the end of this activity, PF(DR) asks Ls to take out their visual art homework previously given.
20. PF(DR) walks around checking on the homework.
21. PF(DR) seems to pay attention to whether or not the homework was completed rather than checking its contents.
22. Many of the Ls had not completed the homework.
23. PF(DR) would make it a point to shout at individual Ls. To which Ls responded by giggling, impersonation of PF(DR) and a general chatter which left PF(DR) even more frustrated.
24. The bell rings.
25. Another pedagogue walks into the classroom.
26. PF(DR) and I walk out.

## **An overview of the CAPS**

A single and comprehensive *Curriculum and Assessment Policy Statement* (CAPS) has been developed for each subject. This replaces the Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R to 12.

### **Aims of the Curriculum**

- For learners to acquire and apply meaningful knowledge and skills applicable in both local and global perspectives.
- Equipping all learners irrespective of socio-economic background, race, and gender, physical or intellectual ability with the knowledge, skills and values necessary for meaningful participation as citizens of a free country.
- To provide access to higher education.
- To facilitate the transition of learners from education institutions to the workplace.
- Provide future employers with a profile of a learner's competence.

### **The National Curriculum Statement is based on the following principles**

- *Social transformation*: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population.
- *Active and critical learning*: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
- *High knowledge and high skills*: the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
- *Progression*: content and context of each grade shows progression from simple to complex.
- *Human rights, inclusivity, environmental and social justice*: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.
- *Valuing indigenous knowledge systems*: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
- *Credibility, quality and efficiency*: providing an education that is comparable in quality, breadth and depth to those of other countries.

### **The National Curriculum aims to produce learners who are able to:**

- identify and solve problems and are able to make decisions using critical and creative thinking.
- work effectively as individuals and in a team.
- organise and manage themselves and their activities effectively.
- collect, organise, analyse and critically evaluate information.
- communicate effectively using visual, symbolic and/or language skills in various modes.
- use Science and Technology effectively showing responsibility towards the environment and the health of others.
- demonstrate an understanding of the world as a set of related systems and recognise that problem solving contexts do not exist in isolation.

## **Inclusivity and Diversity**

Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

## **What is Creative Arts?**

The subject Creative Arts provides exposure to study of a range of art forms including dance, drama, music and visual arts (including design and crafts) from Grade R to 9. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of the choice in Further Education and Training (FET).

### **Specific aims**

The intention of the subject Creative Arts is to:

- develop creative, expressive and innovative individuals and teams;
- provide learners with exposure to and experiences in dance, drama, music and visual arts;
- provide access to basic arts education for all learners;
- identify and nurture artistic talent, aptitude and enthusiasm;
- equip learners with adequate basic skills to pursue further studies in the art forms of their choice;
- develop an awareness of art across diverse cultures;
- expose learners to the range of careers in the arts;
- develop arts literacy and appreciation;
- develop future audiences and arts consumers; and
- develop life skills through the arts.

### **Dance**

The study of dance in the Senior Phase as part of Creative Arts focuses on the providing opportunities for learners to experience the joy of dancing, to learn how to use their bodies safely, to develop their fitness for dancing and to develop sufficient basic skills to equip them for selecting Dance Studies as a subject in FET. Through improvisation and composition, learners of dance begin to expose and create their own movement sequences and begin to appreciate dance as a creative art. Since dance learning is both circular and linear, the same topics are repeated throughout the year, and in each subsequent year, with increasing complexity. Developing skills such as coordination, strength, flexibility, stamina, endurance and control takes a long time and requires regular practice.

### **Drama**

The study of drama in Creative Arts gives the learners tools to represent human experience in dramatic form, through processes of participation, collaboration, exploration and presentation. Drama encourages the creative exploration of themes and issues, creates a safe context for this exploration, and provides opportunities to reflect on the insights gained in the process. Learners appreciate and interpret a wide range of dramatic works both published and created in the class. The focus on physical and vocal warm-up activities is vital because these activities not only help to prevent injury, but also develop physical awareness, coordination and strength over time. Since the body and voice are the primary means of communication and expression in drama, they must be used safely and effectively. An important aspect of drama is the

development of classroom performance (through improvisation/playmaking processes) based on a specific stimulus. In drama, the learner exposes the motivation and the relationship between people in a real, imagined or historical context, to help understand the world. The learner is encouraged to make decisions and to take responsibility for those decisions within the safe context of the drama.

### Music

The study of music in Creative Arts aims to develop the ability to perform a variety of vocal and instrumental music in group and solo contexts. In addition, learners are exposed to the written and aural language of music through improvising and composing, using both conventional and non-conventional compositional techniques. The content also enables learners to become informed listeners of music by actively listening to a variety of music ranging from Western, indigenous and popular music. If learners wish to study Music in the FET band, special effort should be made for them to develop the ability to perform instrumentally or vocally at an elementary level and have a good sense of rhythm and pitch. They should also be able to read staff notation at the end of Grade 9.

### Visual Arts

Constant exposure to the content, concepts and skills of visual arts, through a range of different activities that vary in depth and breadth, will help learners develop a rich visual language and related skills. Critical and reflective thinking skills are developed, and learners reap enormous satisfaction from being able to express themselves in symbolic, visual ways. Progression in the visual arts is both cyclical and linear. Teaching should be age appropriate and sensitive to the development of genuine creativity. For those learners who wish to select FET Design or Visual Arts as subjects to study in the FET band, the study of Visual Arts in Senior Phase is crucial to equip them with the necessary foundational skills.

### Time allocation in Senior Phase

The instructional time in Senior Phase is as follows:

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic and Management Sciences	2
Life Orientation	2
Creative Arts	2
<b>TOTAL</b>	<b>27,5</b>